

Vogue

INCORPORATING VARIETY



SPRING FORECAST • FABRICS • BEAUTY • FEBRUARY 15, 1939 • PRICE 35 CENTS

Cannon Towels



**Whisk
Winter
Away**

... with the friction of textured fabric. Or rub briskly with roses and ribbons and daisies! Deep in the folds of a big Cannon towel, it's as warm as Spring sunshine ... you'll beat the first robin to warbling a song! Cannon towels in Spring colors should be "up" now, in full bloom, on all towel-bars. Prices begin at 25c and run to \$2. Cannon Mills, Inc., New York City.

CANNON TOWELS • CANNON SHEETS • CANNON PURE SILK HOSIERY

"CANNON"
fine quality
COLORS GUARANTEED FAST

that ayres look-



L. S. Ayres + co.
INDIANAPOLIS

Pedigreed Silver

...FOR POINTS NORTH AND SOUTH

South bound wardrobes, as well as those that meet spring in the North, include a little coat of Fromm Pedigreed Fox. Perfect over daytime frocks... surpassingly lovely for formal evening wear. Note the clear, pure color of the coat shown here — no rust or tinge... the depth of silky fur... the handsome marking. This year's crop of Fromm Foxes, now at smart furriers everywhere, is thrillingly beautiful! You will know these thirty-first generation foxes by the 1939 trademark stamped on the leather side of each pelt, and by the 1939 medallion. Wherever you select your Fromm skins, ask for the corresponding medallions. You receive the pedigree certificates of your foxes, when you mail these medallions to Fromm Bros., Inc., Hamburg, Wisconsin.

FROMM
Bright with Silver
Pedigreed **FOXES**



Tucks on the Engel Angle

... in WONDER GIRL, a wide-awake dress with waist-whittling basque and inspired streak of grosgrain at the neck. Navy with white or pink, black with white or blue. CELANESE* rayon.

19.95

**JANE
ENGEL**
MADISON AVENUE
AT 79TH, NEW YORK

ADEM, Inc.
111 Newbury Street, Boston, Mass.

BARKER-DINEL
309 E. Ocean Blvd., Long Beach, Calif.

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ROSE GRASTENFIELD
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CHARLOTTE PARKER
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JOSEPHINE SCULLIN
387 North Euclid, St. Louis, Missouri

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13 South Angell Street, Providence, R. I.

RUTH VAN SCHACK
992 Farmington Avenue, West Hartford, Conn.

DOROTHY WOODWARD
2460 Fairmount Boulevard, Cleveland, Ohio

*Reg. U.S. Pat. Off.

Herald of Fashion



A. Buttons on a two-piece reefer suit. STRONG HEWAT, Shetland. \$29.95



B. Linen and lace trim, this sheer rayon crepe dress. \$29.95



C. Dressier suit, roll collar, smocking, pleated skirt. BOTANY wool crepe. \$39.95



D. Fitted double breasted dress coat, satin bound, in BOTANY wool crepe. \$39.95

E. Fitted jacket over flared skirt dress. On applied print rayon crepe. \$29.95

F. Collarless combination suit, swing skirt. STRONG HEWAT wool \$29.95



COATS AND SUITS
designed by **ETTA GAYNES**
Rayon lined with **EARL-GLO**

AHEAD OF THE TIMES

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Wilmington, Del.Arthur's Apparel Shop
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ENCORE! Lagarto



Exotic alligator
lizard returns
in the new
Spring Harlequin
Colors

A prodigal Andrew Geller it was who, last Fall, set the fashion world on its proverbial ear by tossing cost and caution to the winds and making shoes of genuine LAGARTO—that rare little reptile with skins like priceless mosaics in miniature. • Naturally, the supply was very limited, and many who wanted them had to do without. • So Andrew Geller answered the insistent cries of "ENCORE LAGARTO" by sending into the Brazilian jungle for more skins. And here are the shoes—new patterns in the new, glistening harlequinade of Spring colors. Rusty Tangerine, Ming Blue, Burnt Sienna, Honey Beige, Cloister Black, Tile Red and Mexicala Rose.

ANDREW GELLER *Exquisite Footwear* 537 FIFTH AVENUE, NEW YORK





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To the sweet-smelling Herb Farm Shop at 16, North Audley Street in London, come great ladies of English society and members of the Royal Family to make their selections of herbal preparations which they find contribute greatly to gracious loveliness and gracious living.

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Here you will find herbal exquisitries for the delicacy of complexion and well-bred charm of person traditional with the English lady . . . creams, lotions, bath essences, soaps and potpourri, all made from flowers, fruits and herbs grown at the Herb Farm at Sevenoaks, in Kent, England.

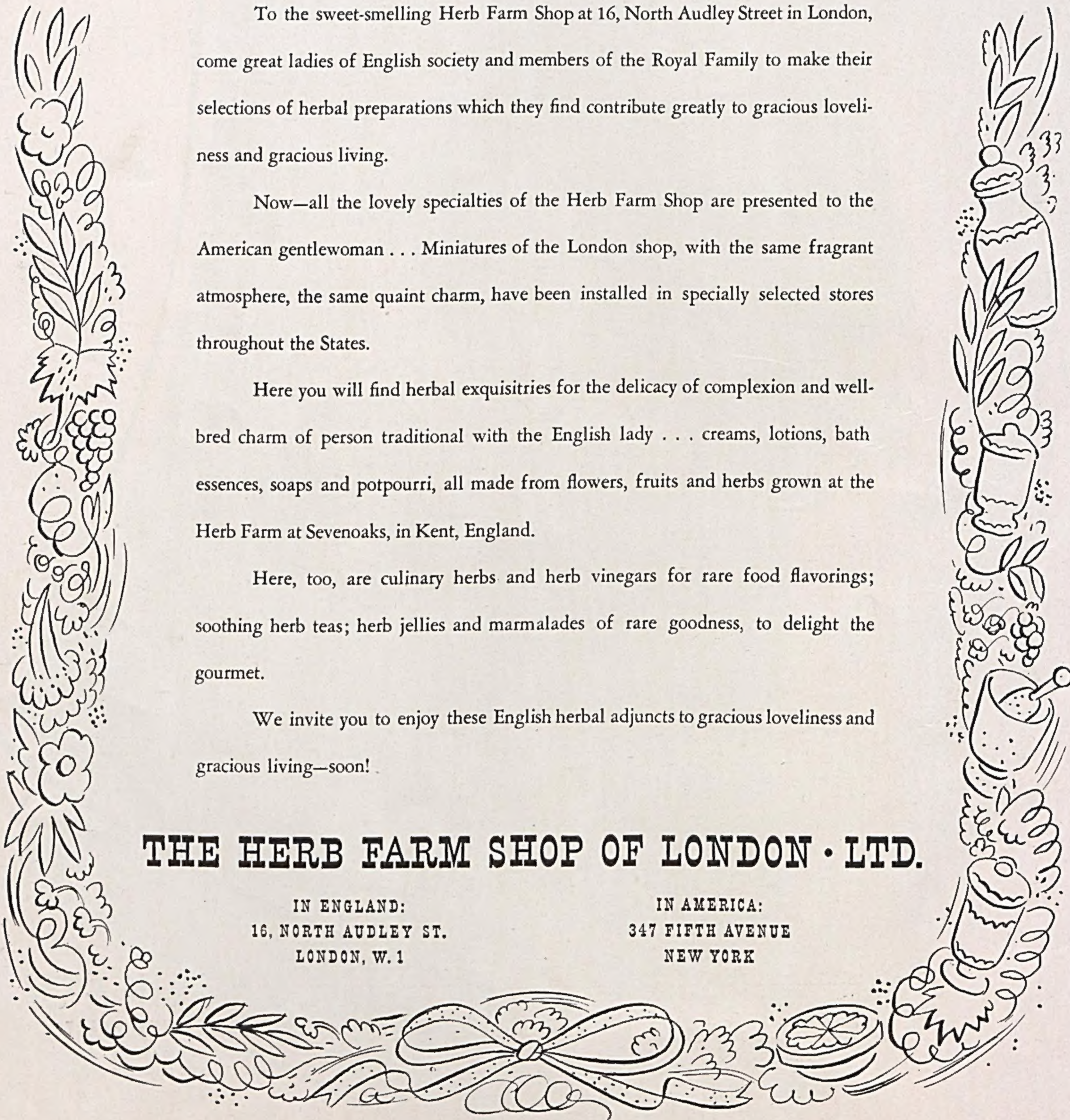
Here, too, are culinary herbs and herb vinegars for rare food flavorings; soothing herb teas; herb jellies and marmalades of rare goodness, to delight the gourmet.

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OUT OF Fashion's Blue Book FOR SPRING... these smartest of RED CROSS SHOES



The HARMONY



The BARLETTA



Lovelier, livelier blues. They're making their brilliant Spring debut in the season's newest costumes . . . in the season's most glamorous Red Cross Shoes. Choose this perfect-fitting footwear in perfect-matching shades of Admiralty Blue, Parisian Blue. Or complement your blue costume with Red Cross Shoes in the smartest of contrasting colors. Now only \$6.50. The United States Shoe Corp., Cincinnati, Ohio.



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The CUPID

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Red Cross SHOES



The FLIRT



The CAMEO



A BEAUTY TREATMENT FOR YOUR FEET



*What! Talk
QUADRI-COIL SPRINGING
to a Woman?*



CERTAINLY—but in terms of the perfectly marvelous ride she gets! After all, Quadri-Coil Springing, 4-Way Stabilization and Knee-Action Wheels are merely the advanced engineering features that produce the ride. It's the Rhythmic Ride itself that's so tremendously thrilling. So here's what every woman will find in a 1939 Olds: A ride that's refreshingly free from bouncing and pitching, free from side-sway and body roll, free from *every* sensation save the gentle rhythm of motion. Isn't that the kind of ride *you* want in the car you'll be using most? Then try an Olds Sixty, Seventy or Eighty—they *all* have the Rhythmic Ride!

OLDSMOBILE

SERIES 60

SERIES 70

SERIES 80



Aside from the ride, there's an awful lot to see and try in the new Olds. It's the easiest handling car you ever drove... wide of vision in windshield and windows... finished to the Queen's taste, inside and out. And prices are down this year, with a luxurious sedan for \$106 less than last year's lowest-priced Olds sedan.



DASH-DOT. 1939 suit proposal by Mangone. New longer-jacket tailor-made of soft French woolen embroidered with white dashes. Hand-fagoted blouse of white alligator satin. Misses' and women's sizes, 125.00



Sculptured lines

bring barefoot ease

to smart Vitality shoes



★★

Sandals without fastenings are newest of the new. (RIGHT) Danielle, Vitality's unexpected combination of black patent leather and crushed kid with Cuban heel, is elasticized around the ankle for barefoot ease of fit. Also in red Burgundy calf with crushed kid.

★★

Soft, feather-light leathers and fabrics and smartly sculptured lines distinguish today's beautifully molded Vitality shoes! ★ (ABOVE LEFT) Linette, higher laced tie of Flamingo calf, the new tan shade for spring. It has the grosgrain tie, Cuban heel. Also in black crushed kid or white crushed kid ★ (ABOVE RIGHT) Carey, a simple, smart step-in pump of black fabric and patent leather with "Boulevard" heel...air-conditioned by means of embroidered eyelets down the high front...a miracle of comfort! Also in blue fabric and white kid.



★★★

★★★ Rita (RIGHT) is another example of authentic Vitality design and exquisite workmanship combining to provide extraordinary fit. In lightweight Flamingo calf, with contrasting loop lacings and Cuban heel, it's snug and comfortable...as Vitality shoes always are! Rita also comes in white suede kid. WRITE for Artist's Sketch Book of Vitality Styles and name of your nearest dealer. Address: Vitality Shoe Company, St. Louis, Mo.

Vitality SHOES
\$6.00 and \$6.75

Complete range of sizes and widths

VITALITY SHOE COMPANY

Division of International Shoe Co. • St. Louis, Missouri

VITALITY OPEN ROAD SHOES, FOR OUTDOOR AND CAMPUS WEAR, \$5

GIANA CREPE AMERICA'S LOVE

IN DU PONT RAYON

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FROCKS

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Model 4055—Blue, red, or jade green
bouquets on white. Sizes 16—44



Model 4067—Baby's Breath print iced with
white pique. Buttons to hem. Black, china
rose, teal blue or navy grounds. Sizes 12—40



Model 4056—Little Bow print in a stitch shirt dress.
Navy, beet or black bows on white. Sizes 10—20



Model 4065—Snowdrop border print.
Epaulet tucked shoulders. Navy, red
earth, or teal blue. Sizes 12—40



Model 4057—Star flowers brushed on china blue, red earth or navy
grounds. Sophisticated for town, travel or afternoon. Sizes 16 to 44

Gaily and without pain to your budget, Georgiana again gives the bright and beloved Giana prints. Such fun to be greedy about them! So virtuous, too! For Georgiana Frocks all are made with expensive care. And Giana Crepe, thanks to mellow Du Pont Rayon, is famous for wear. It tubs. It packs. It holds its seams. And you'll now find it in the darling new dobbie weaves as well as the petal plains. Hurry. Hurry. They're only \$6.50.

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Greet Spring

in **PACIFIC**

Plateau-Worsted

A CRAFT-FABRIC

The superb quality of Craft-Fabrics by Pacific shows to greatest advantage when excellence of fabric is joined with distinctive styling and splendid tailoring in the garment itself.

This interesting coat employs Plateau-Worsted, one of the Pacific Craft-Fabrics. It is typical of the use of these distinguished fabrics by the outstanding makers of coats and suits of the better class.

Pacific Mills, 261 Fifth Avenue, New York

Garments fashioned from Pacific Plateau-Worsted are on sale at Lord & Taylor, New York. Mandel Bros., Chicago. Halle Bros., Cleveland. J. L. Hudson, Detroit. Joseph Horne, Pittsburgh. Dayton Co., Minneapolis, and other prominent stores throughout the country



Sleek but soft!

WITH A

Gainsborough

HAIR NET

(Even "HE" won't see it!)

"THESE INVISIBLE NETS ARE A 'MUST' WITH 1939's SMART COIFFURES" SAYS EMILE . . . FAMOUS HAIR STYLIST, 21 E. 56th STREET, NEW YORK CITY

SOIGNEE . . . yet with a softness that's kind to your face. "The fine, almost indiscernible filament of a single-strand Gainsborough turns the trick," says Emile who coifs many of America's most distinguished heads. "It takes a Gainsborough to keep the nape-line neat and alluring." Growing up in the era of helter-skelter hair, you can't be expected to know about the soft flattery of these nets. They're gentle and kind to your face like candlelight.

People will comment on how well-groomed your hair looks *without* noticing why. Gainsboroughs are made of only the longest, silkiest strands with a

"I often give Gainsboroughs with gentle hints," says Lilly Daché

minimum of tiny knots. And Gainsborough shades are natural and lustrous. Wear the *single-strand Gainsborough Snoodet* to keep the nape-line smart!

A NOT-QUITE-NEAT hair line can ruin the smartest hat in the world. To see that Daché hats are worn with the distinction they deserve, I often pass out Gainsborough Snoodets with gentle hints. My clients are *delighted*," says Mme. Daché, whose seasonal visits with her inimitable models are fashion events in any American city.

How Emile achieves the casual but well-groomed look

"WE SLIP THE Gainsborough Snoodet over the smooth line of the coiffure; gather the net in and pin it *beneath* one of the curls at the side or top knot. *Voilà* . . . you've achieved that groomed sleekness so dear to the Parisian's heart, and you've *kept* the casual look that American women love!"



At your drug or department store get a couple of Gainsborough Snoodets and see for yourself what a well-groomed finish they give your hair. Many smart women say they "don't feel dressed" without one.

Copr. 1939 by Weco Products Company



A soft fabric with new surface interest woven in kid mohair and virgin wool, beautifully attuned to these three outstanding spring coat silhouettes... swing, straight, and fitted. From a group in glowing-toned La Mingo, sizes 10 to 20 at \$29.75.



Carolyn

COATS IN THE NEW FABRIC SENSATION "LA MINGO"

Hats by Marny Johnston



Lined with SATIN DE SYLVA
of CELANESE* Rayon Yarn



La Mingo fabric by Madison Woolen Company.
Tailored by Louis Shipman & Baker,
500 Seventh Avenue, N. Y.

See Page 20 for the list of stores from coast to coast featuring these CAROLYN MODES. For the store in your city, write NATIONAL MODES, 130 West 31st St., N. Y.

•REG. U. S. PAT. OFF.

Presenting
OUR SPRING 1939

Reefer Suits

in Strong Hewat
3-tone Checked Tweed



SAKS FIFTH AVENUE
NEW YORK
CHICAGO
GREENWICH

Truly a "pearl" of little price—a suit with a "million dollars worth" of chic, a suit with seasons of usefulness ahead! Smart without being dated, its simplicity assures its becomingness to all types of figures, makes it right for almost any appropriate occasion in town, in the country, or at the resorts. You'll like the wider hemline, the newer, less severe lapels, the "skating silhouette" skirt that goes with it and that leads its own life with your sweaters and odd jackets when not being used with the reefer. And you'll particularly like the soft, pastel, new-looking color schemes. Note them carefully. Gray, yellow, and white . . . brown, tan, and white...cyclamen, blue, white, and solid navy or black. Sizes 10 to 18. Mail orders filled. Debutante Shop, Seventh Floor. **29.95**

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TRADE MARKCALENDAR OF FASHION
REG. U.S. PAT. OFF.

SPRING



GLOVETTE



PORTIA #2



DELRAY #2



LARK



BOMBAY



Proud beauties, every one! Shoes so thrillingly styled, so fastidiously made, that they drew crisp praise from that restrained group of Fashion Forecasters, who endorse every pair of Queen Quality Shoes. ★ And beauty's more than skin deep! A model has actually walked in every last...testing the superb fit for which Queen Quality are so famous. ★ And beauty's within reach. At such happy prices you will buy two pairs on a budget set for one.

\$6.50 to \$8.50 up

Including DeLuxe Grade
Slightly higher west of the Rockies

DIV. INTERNATIONAL
SHOE COMPANYSAINT LOUIS,
MISSOURI



Wings for This World



M E R C U R Y E I G H T

Even better than the winged feet you've always longed for in this swift-going world is the Mercury 8. Its fleet forward movement is as smooth as a bird's . . . and as graceful as your own self in motion.

The Mercury 8 is between the Ford V-8 and the Lincoln-Zephyr in price range and combines many of the virtues of each. But its lines are distinct . . . and impressively long . . . sixteen feet, four inches over all.

The space inside is lavish too. And with its richness of appointments, and scientific soundproofing, the Mercury 8 is most aptly described by that classic fashion-phrase: Quiet Elegance.

But you must see it . . . drive it . . . sense the security of the new *hydraulic brakes* and feel the fleet power of the V-8 engine. Mercury 8 is the new mode in motor cars — the most talked about car in America.

The Ford Motor Company now offers you the Ford, Mercury, Lincoln-Zephyr and Lincoln motor cars.

FEATURES 116-inch wheelbase; 16 feet, 4 inches over-all length * 95-horsepower V-type 8-cylinder engine * hydraulic brakes * new soft seat construction * thorough scientific soundproofing * balanced weight distribution and center-poise design * large luggage compartments.

America's Smartest Walking Shoes

—GO PLACES COMFORTABLY

It's fun to buy shoes this year (particularly Enna Jetticks). For this year's shoes have the dash and originality of costume jewelry (especially Enna Jetticks). They're young-looking . . . and at the same time very sophisticated (most of all Enna Jetticks).

And now, two *practical* reasons for choosing Enna Jetticks. First, they fit . . . as beautifully as a lock fits its key. Some styles may be had in sizes 1 to 12, widths AAAAA to EEE. Second, they're comfortable from the first step. All Enna Jetticks are "hand-flexed". Meaning—broken in by hand on specially designed blocks.

So don't pay more than five to six dollars without first seeing the new Enna Jetticks. ENNA JETTICK SHOES, INC., AUBURN, N. Y.



"Aberdeen" - a happy-go-lucky sport shoe. Brown, Blue, Black, Wine or White Bucko.



"Suzette" - Gayest of Gabardines - Touched up with Calf. Blue, Brown or Black



"Amy" - new slip-on pump with lastex gores. Blue, White, Wine or Mat Kid.

Enna Jetticks
\$5 TO \$6

FORERUNNER of the handbag you'll carry this spring! It's suede in a lush new cyclamen shade. It has *two* Talon slide fasteners—one to open it wide, close it securely; another to lock up the inside safety pocket. And—because of these self-same fasteners—it's lightweight and easy to manage! When you buy the new bags with slide fasteners be sure to look for the name "Talon." For that's the *only* slide fastener designed especially for handbags! TALON, INC., MEADVILLE, PA.

GILT-EDGED

SECURITY—

INSIDE

AND OUT

Two Talon Fasteners

REG. U.S. PAT. OFF.



TALON HANDBAG FASTENER IS MADE BY TALON, INC., ORIGINATORS OF THE SLIDE FASTENER

REG. U. S. PAT. OFF.

WRITE FOR THESE BOOKLETS

You can simplify your shopping and learn more about many products advertised in Vogue by writing to the addresses listed below for these booklets. They're all free unless otherwise indicated.

Beauty

GLAMOROUS HANDS is Barbara Bates' booklet that gives directions for the new Vassar-ettes with Seamless Panels and other new designs, all of specially processed "Lastex" and all with Inviz-A-Grip garters. The name of the store nearest you will also be sent. VASSAR COMPANY, DEPARTMENT V, 2553 DIVERSEY PARKWAY, CHICAGO, ILLINOIS.

MARY PICKFORD COSMETICS. Read about this brand new line of cosmetics in an attractive booklet. Illustrations of her preparations are included. MARY PICKFORD, DEPT. V, 580 FIFTH AVENUE, NEW YORK, NEW YORK.

TEN BEAUTY LESSONS. Why don't you take some beauty lessons, via Harriet Hubbard Ayer's series of booklets? They are enlightening discussions of skin faults, their causes and correction through specialized régimes, according to dermatological principles. HARRIET HUBBARD AYER, DEPT. V, 323 E. 34 STREET, NEW YORK, NEW YORK.

BEAUTY AIDS is Daggett & Ramsdell's booklet that gives you full particulars about all their products and provides you with much valuable information on the care of your skin and the correct use of make-up. For your copy, write DAGGETT & RAMSDELL, DEPT. V-3, 2 PARK AVENUE, NEW YORK, NEW YORK.

BEAUTIFUL HANDS BY PEGGY SAGE is a compact little book giving the procedure for an authentic Peggy Sage manicure that you may follow at home. There are many suggestions from Miss Sage in this booklet, including ways to make your hands more graceful. PEGGY SAGE, INC., DEPT. V, 50 EAST 57 STREET, NEW YORK, NEW YORK.

BEAUTY SECRETS FROM BOND STREET. The secret of British Beauty is contained in Yardley's attractive booklet. A chart for home treatments will prove helpful in selecting the correct preparations for your skin, and a make-up guide will help you select the proper shades of make-up for your coloring. YARDLEY & CO., LTD., DEPT. V, 620 FIFTH AVENUE, NEW YORK, NEW YORK.

Household

CANNON TOWELS. "The Story of Terry Towels" gives you valuable information on how to buy them. A colour chart suggests towel colours to blend with bathroom walls. CANNON MILLS, DEPT. V, 70 WORTH STREET, NEW YORK CITY.

Watches

GRUEN CURVEX WATCHES for both men and women may be seen in a new brochure that tells all about the new curved movements in these fine watches. THE GRUEN WATCH CO., DEPT. V, TIME HILL, CINCINNATI, OHIO.

HAMILTON WATCHES. The latest Hamilton watches for men and women are shown in a new folder that will help you in choosing a new watch. HAMILTON WATCH CO., DEPARTMENT V, LANCASTER, PENNSYLVANIA.

Wardrobe

UNDERNEATH IT ALL—A VASSARETTE. A new booklet shows the new Vassar-ettes with Seamless Panels and other new designs, all of specially processed "Lastex" and all with Inviz-A-Grip garters. The name of the store nearest you will also be sent. VASSAR COMPANY, DEPARTMENT V, 2553 DIVERSEY PARKWAY, CHICAGO, ILLINOIS.

A NEW ADVENTURE IN BEAUTY is a new Flexees booklet that will help you determine your figure-type and recommend foundation garments for you. FLEXEES, DEPT. V, 417 FIFTH AVENUE, NEW YORK, NEW YORK.

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on opposite page

Campbell's.....	Abilene, Texas	Rubin's.....	Kansas City, Mo.
Flah & Co.....	Albany, N. Y.	Mary Sachs.....	Lancaster, Pa.
Maxine's.....	Albuquerque, New Mexico	Seaman Co.....	Lansing, Mich.
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Jean West.....	Asheville, N. C.	Feldman's, Inc.....	Lima, O.
Leon Frohsin, Inc.....	Atlanta, Ga.	Magee's, Inc.....	Lincoln, Neb.
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Maison Annette Co.....	Baltimore, Maryland	Stewart D. G. Co.....	Louisville, Ky.
Montaldo's.....	Bartlesville, Okla.	C. M. Guggenheimer Corp.,	Lynchburg, Va.
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Rosenthal's, Inc.....	Beaumont, Texas	Damon's.....	Mason City, Iowa
Gregory Shop.....	Billings, Mont.	Phil. A. Halle.....	Memphis, Tenn.
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C. C. Anderson Stores Co.....	Boise, Idaho	Symons, Inc.....	Milwaukee, Wisc.
Fredleys, Inc.....	Boston, Mass.	Harold's, Inc.....	Minneapolis, Minn.
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Elizabeth Callahan.....	Bradford, Pa.	The Palace.....	Monroe, La.
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P'lene.....	Cambridge, Mass.	Bon Ton Store.....	New Brunswick, N. J.
Stern & Mann Co.....	Canton, O.	Kreeger Store.....	New Orleans, La.
Frankel's.....	Cedar Rapids, Iowa	Ames & Brownley.....	Norfolk, Va.
Fashionland.....	Chambersburg, Pa.	John Everets.....	Northampton, Mass.
Montaldo's.....	Charlotte, N. C.	Kerr D. G. Co., Inc.....	Okla. City, Okla.
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Leschin, Inc.....	Chicago, Ill.	J. S. Broida.....	Parkersburg, W. Va.
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Sax-Kay, Inc.....	Detroit, Mich.	Meyer Greentree.....	Richmond, Va.
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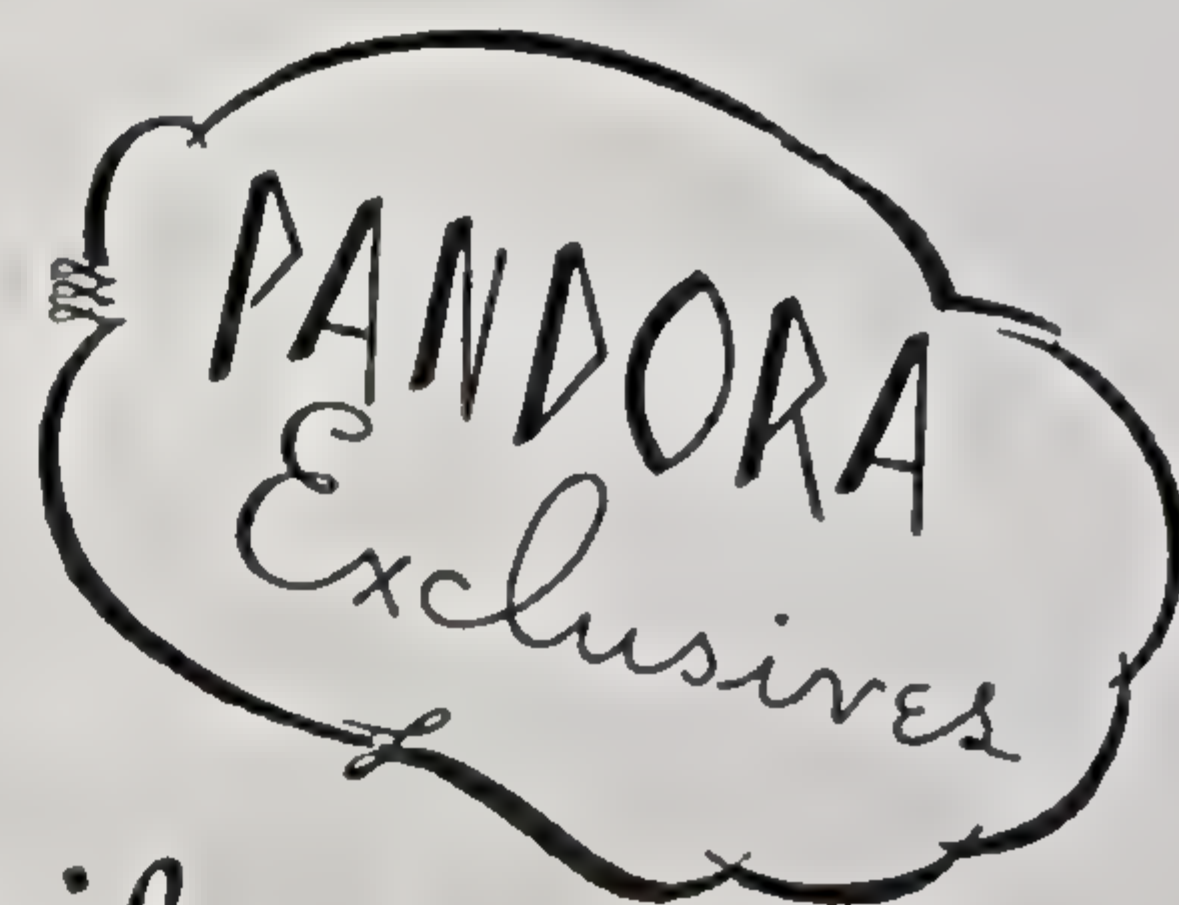
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THE GOURMET'S GUIDE

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February 18-19—World's Fair Premiere, Treasure Island, San Francisco.

February 21-25—Women's South Atlantic Golf Championship, Ormond Beach, Florida.

February 23-25—Annual Mid-Winter Golf Tournament, Sea Island, Georgia.

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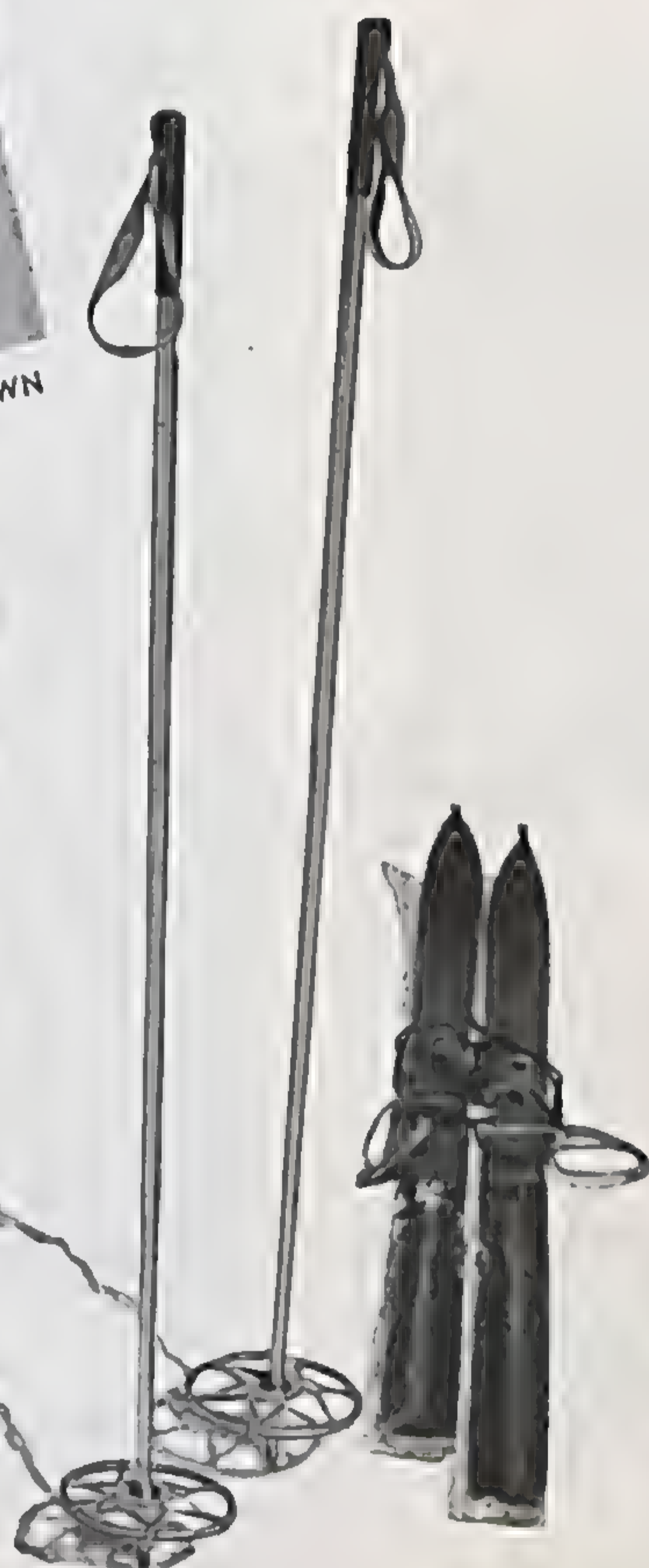
You look out your chalet window at the cottony sky, and you say it feels like snow. It does. Thick clumps of it settle during the night on tree and lake and soil. Ski-trails, looping along Quebec's mountains, hiding in forests of pine, are bedded deep in the powdery whiteness.

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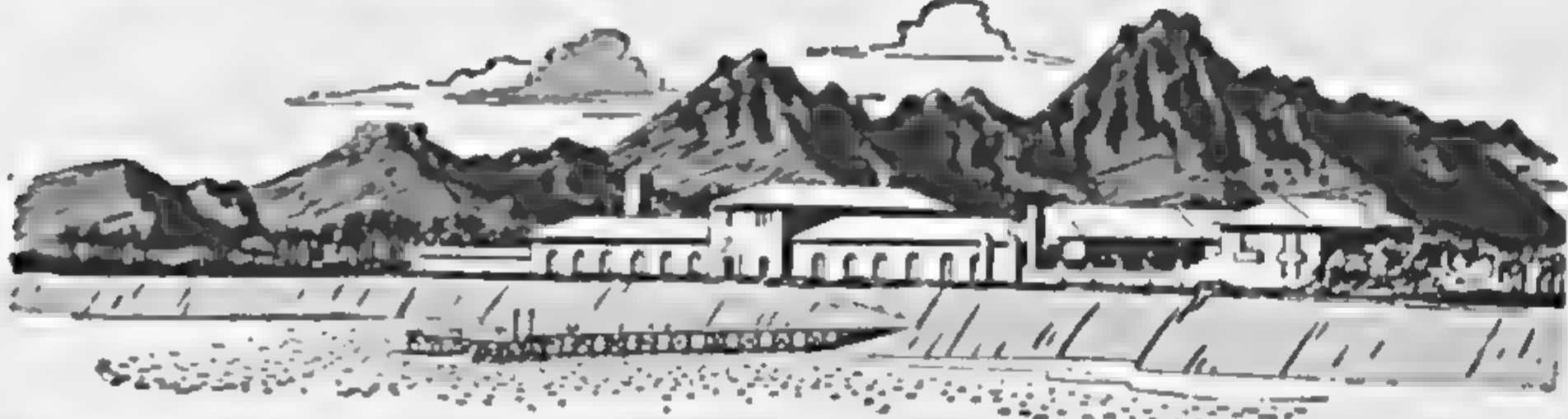
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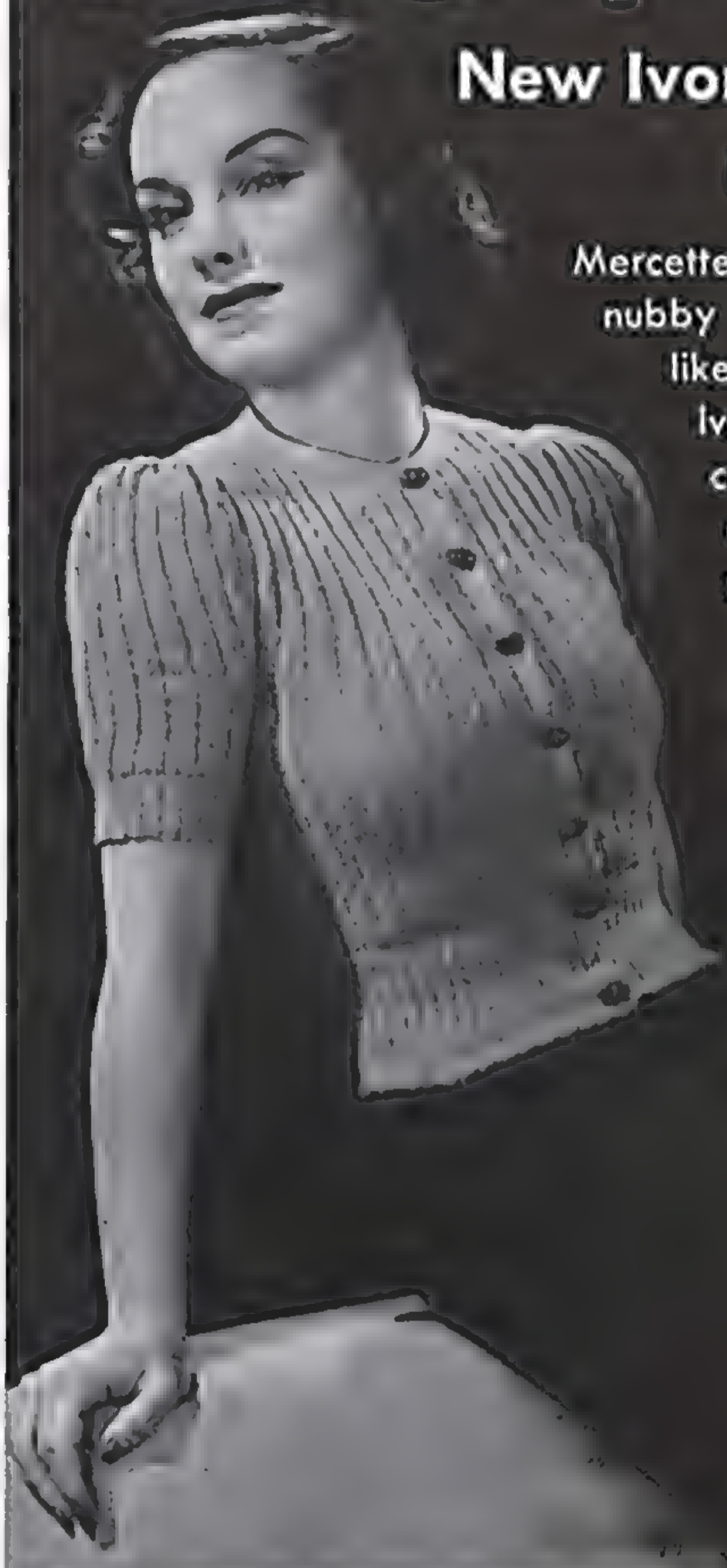
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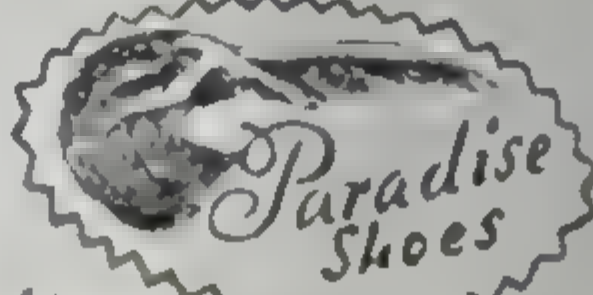
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For a big evening



A new night-club, all satin and velvet, and very much de luxe, is opening at 49 East Fifty-Fourth Street. It is called Félé's Monte Carlo, and Felix Ferry and Gene of the Colony Restaurant are running it. Gene is in charge of the all-important food department; and Mr. Ferry, who knows everybody and has produced both shows and night-clubs in Europe, is responsible for all the rest. Dorothy Tuckerman Draper did the decorations in the chartreuse and puce colours of a Rousseau painting, with great splashes of crimson velvet. Under the guidance of these three people, all experts—in their fields—, Félé's Monte Carlo should be a gay and extremely attractive place to go for supper and dancing.

There are two orchestras and all kinds of entertainment: Lee Wiley, the torch singer; Richard Smart, the young baritone from California; and on the stage, which runs right across one end of the room, a new type of show—a living shop-window. Hattie Carnegie's collection will be the first to be shown, and Saks-Fifth Avenue and Bergdorf Goodman will follow. It's the kind of place to go when you want to wear your best clothes and have a big evening.

Sixty-Eight



Way down Fifth Avenue, just below Thirteenth Street, is a brownstone building with "SIXTY-EIGHT" sprawled across the front. This is a place for gourmets to remember.

Inside is Tony—Tony number 5 in the series of New York restaurants. And this Tony is an expert on spinach noodles and broiled shrimps or mussels, delicately cooked over charcoal. Dinner is about two dollars.

The dining-room, which is on the second floor, has a lovely, quiet Victorian formality from the days when Thirteenth Street was the heart of the fashionable district and shining carriages drew up with a clatter to the front door.

For poets

If you write poetry and are interested in the New York World's Fair, you might enter something in the competition of The Academy of American Poets. This competition is being held to choose the New York World's Fair official poem, and William Rose Benet, Colonel Theodore Roosevelt, and Louis Untermeyer will be the judges. There will be a big prize for the winning poem and five smaller prizes.

VOGUE COVERS

You have to get official entry blanks from the Academy, and there isn't too much time, as all entries must be mailed by March 15.

British high iron

The *Coronation Scot*, one of England's newest trains, a younger brother of the familiar *Royal Scot*, is arriving in Baltimore this month on a specially chartered boat and will travel three thousand miles around the country before ending up at the New York World's Fair in April.

Apparently, the *Royal Scot* had a tremendous success when it toured America at the time of the Chicago Fair. People in little towns all over the Middle West got up at three in the morning to see the *Royal Scot* go by. Lord Stamp, who thought up the whole thing, has decided that the *Coronation Scot* will travel at about 30 m.p.h., so that every one can have a good look at the new stream-liner and its eight coaches. It can go 114 m.p.h., and it seems a pity, in a way, to waste all that speed.

There will be a crew of ten on the train's tour: three men who are coming from England to drive it, two officials, and five other gentlemen who will, among other things, try to keep small boys from initialing the engine.

It seems that in England the five replicas of this engine and all their coaches are blue, while these, built specially for this trip to America, are red. It must mean something.

French Theatre

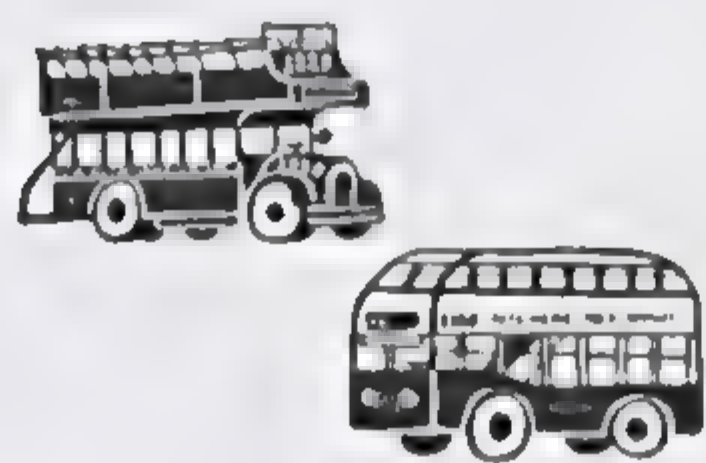


The French Theatre of New York, brisk and as French as a *pomme soufflée*, is now romping through its fourth season, having re-engaged Le Théâtre des Quatre Saisons of Paris to present French plays, by French authors, with French actors, in French.

Snug in the boudoir-like Barbizon-Plaza Theatre, this young company, under the direction of its founders, André Barsacq, Jean Dasté, and Maurice Jacquemont, gives modern and classical plays, from Molière to Anouilh, as well as the premières of new French authors. If you know French, and know it well, go to see the best French play-writing presented in all its Gallic intensity; if you don't know French well enough to follow the torrential dialogue, you will still enjoy the stylized productions, with their exaggerated pace and melodramatic fireworks.

As long as the American labour unions stay away from the door, the French Theatre will continue its sixteen-week season as follows: "*Les 37 Sous de M. Montaudoin*" and "*L'Enterrement*," to February 18; "*Siegfried*," February 20 to March 4, inclusive; "*Le Barbier de Séville*," March 6 to March 18, inclusive.

THE TOWN



New drinking spot

A place to go after the movies at the Plaza or the Trans-Lux is Schrafft's new bar and cocktail lounge at 39 East Fifty-Eighth Street.

This has more the atmosphere of a private club bar than a restaurant, and all the seats are arranged so that you have a nice feeling of privacy. They are all comfortable, incidentally, even the upholstered bar stools—a minor triumph in itself.

A major triumph, to our mind at least, is the tray of piping hot canapés that goes round between four and six in the afternoon. Only a limited number are made at one time, so you never get any of those wilted tidbits that spoil any drink. At any hour, you can get the crisp, oversize potato chips that Schrafft's achieves by using Idaho potatoes, sliced lengthwise. The liquor at the new bar is up to the usual Schrafft's standard, which experts will tell you is a good standard to be up to.

Shooting school

For those who are interested in learning how to shoot really well, the Abercrombie and Fitch Shooting School, at Bayside, Long Island, will be a godsend. John P. Schaefer, the pupil of England's top-shooting coach, Bob Robertson, is in charge.

Mr. Schaefer is considered one of the best skeet teachers in America, and has a careful and complete course of instruction: he starts beginners out with an empty gun, then gives them a gun with blank cartridges, and, finally, when they have begun to get the feel of the thing, lets them fire away at a target. He later advances them to trap- and skeet-shooting, and eventually takes them down the quail walk.

Trompe-l'œil

There are about twenty of Eugene Berman's romantic, melancholy landscapes in his exhibition at the Julien Levy Gallery.

Also in the exhibition, but in quite a different mood, are his murals for Mr. Wright Ludington's house in California. Mr. Berman fools the eye with false windows, hung with false curtains, through which one sees false landscapes, alive with fluttering laundry. This show closes February 28.

Young man in B flat

Artie Shaw is a casual young man who plays on a B flat clarinet, and is jamming the Blue Room at the Hotel Lincoln.

Except for five free lessons, thrown in with a saxophone that he bought when he was ten years old, Mr. Shaw has never had any musical education. He taught himself to play the clarinet, and there are few more finished, more original performances than Artie Shaw's in his own wild "Nightmare," his contrapuntal arrangement of "Begin the Beguine."

Food by 'phone



There are many restaurants that come to the aid of non-housekeeping New Yorkers by sending out food and drink, but Reuben's has one of the most complete services in town. We had heard a lot about the meals that Reuben's sends out, hot and ready to serve, so we decided to try one.

After listening to many menus read to us over the telephone, we decided on the lobster dinner. Within half an hour, it arrived. This is what we had: chicken okra soup, and so hot it wasn't necessary to reheat it; a broiled lobster (already cracked), melted butter; Julienne potatoes, asparagus with Hollandaise; bread and butter; cheese (you can have dessert instead) and coffee. With the tip to the boy, the whole meal came to slightly over a dollar and a half.

Reuben's also sends out lunches, from around seventy-five cents to over one dollar. Luncheon consists of an entrée (often including several choices of Mittel-European dishes), soup, dessert, and coffee. Or, instead of a hot entrée, you can have a famous Reuben sandwich.

This send-out service goes on all night long, a good thing to remember if you ask people to supper and find that your cupboard is bare. For quick service, you can simply pay for taxi delivery. With such pampering, no wonder many New Yorkers don't mind living alone.

And while we're on the subject of Reuben's, they make a vegetable pot-cheese that is unusually good. People send for it from as far away as California. "FLANEUR"



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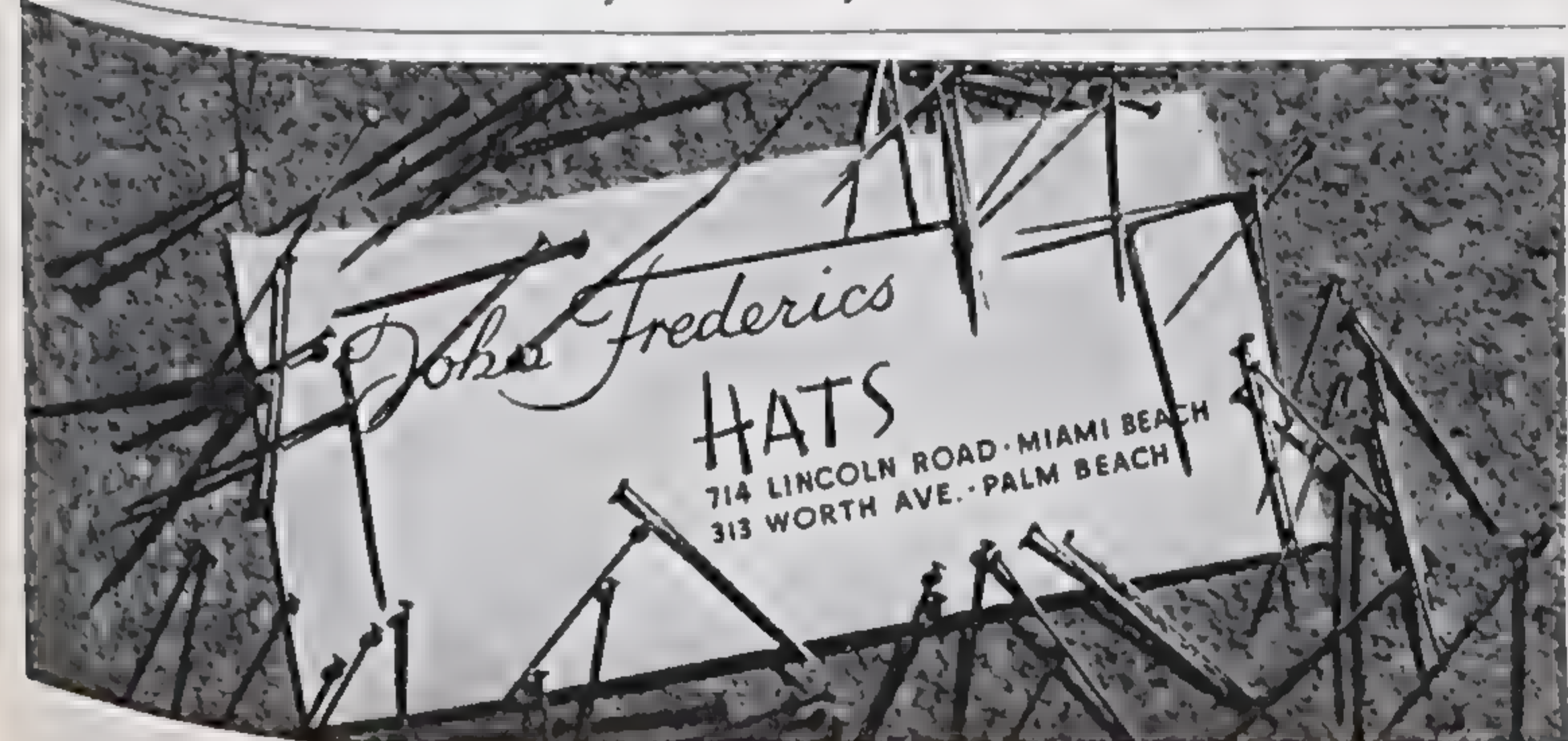
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DECORATOR'S DAY-BOOK

THAT ISLAND AIR—In a house on an island off Miami, Rebecca Dunphy has used an airy colour scheme that will give you ideas for summer decoration. In the entrance and curved stairwell, the walls are covered with fine split bamboo, and, for accent, there are pieces of Chinese lacquer and thick, pale rugs. The faintly cream-coloured curtains are smartly trimmed with fringe in black, lacquer-red, and bamboo-colour, looped over the top of the window as a valance.

Polished white floors hold these pale colours together, and, in a mirrored powder-room, an all-mirrored console table with half-lyre legs is reflected in the wall. The pattern of the table is repeated by a valance of glass over striped satin curtains in beige, terra-cotta, blue, and cream; another window is masked with a Venetian blind.

In the living-room, there are pale green walls; on the furniture, thin chintz with a free pattern in green, yellow, rose, and black. Here the curtains are of thick, hand-woven cream silk, with three tiers of fringe as a valance. Sofas and chairs are covered in pale blue and citron-yellow, and there is one lacquer-red chair.

The dining-room balances this room with off-white walls, its panels filled with a printed percale in a design of pale greens, citron, and lacquer-red. Here the curtains are of citron-coloured damask, edged with wide openwork braid and tied back with great bunches of crystal fruits. The chairs are covered with soft green silk, and the rug has a wide, carved Grinling-Gibbons border.

For accent, there is a tap-room in Chinese lacquer, in gilt and black on lacquer-red. The ceiling is gold-leafed, and the curtains in lacquer-red have horizontal woven stripes in gold. The bar-stools are bright with black patent leather seats.

SHINY WALLS—That shiny paper that used to be seen only on candy boxes can be used with great effect on your walls. It may be had not only in the familiar candy colours—pale blue, shell-pink, and white—, but in several deeper shades—reds, greens, and blues. It makes a wonderful glazed surface, and, in closets, can be put right over the shelves, too. It has a fairly durable surface that can be cleaned with a slightly dampened cloth, but, aside from these practical considerations, its bright texture is a boon to darkish rooms, small or large.

NEW SHOP—Lois Shaw, Inc., has gathered together, in a Park Avenue shop, a number of unusual pieces, chiefly French and English. There is a set of eighteenth-century English scenic murals that are rare among all their French contemporaries. A shallow Adam console table of gilded wood, with carved rams' heads and a marble top, would fit into the narrowest of foyers.

The whole collection has a personal air, as if the things were acquired for the fun of it: a pair of shallow Heppelwhite window-seats that flank an old Queen Anne card-table, and very useful there; a pair of bright scarlet-lacquered coasters in mint condition, which is rare in itself; and a pair of fine Louis XVI. armchairs, at an unbelievable price.

The largest and most entertaining piece is a Sheraton mahogany work-table. This was made for an architect. It is about five by three feet, and, in its normal state, it looks conventional enough for any living-room. Unfolded, however, it does all sorts of things—the whole top rises to standing height, and innumerable drawers and shelves appear. Dozens of compartments to hold working materials are secreted under this ample top. Placed in even a small room, it would be a complete office for almost any sort of activity.

AN ITEM ABOUT TOWN—the satin with narrow self-stripes, in twenty-one good colours (particularly a dove-grey), and the range of colour-fast linens that your decorator can find at S. M. Hexter's.

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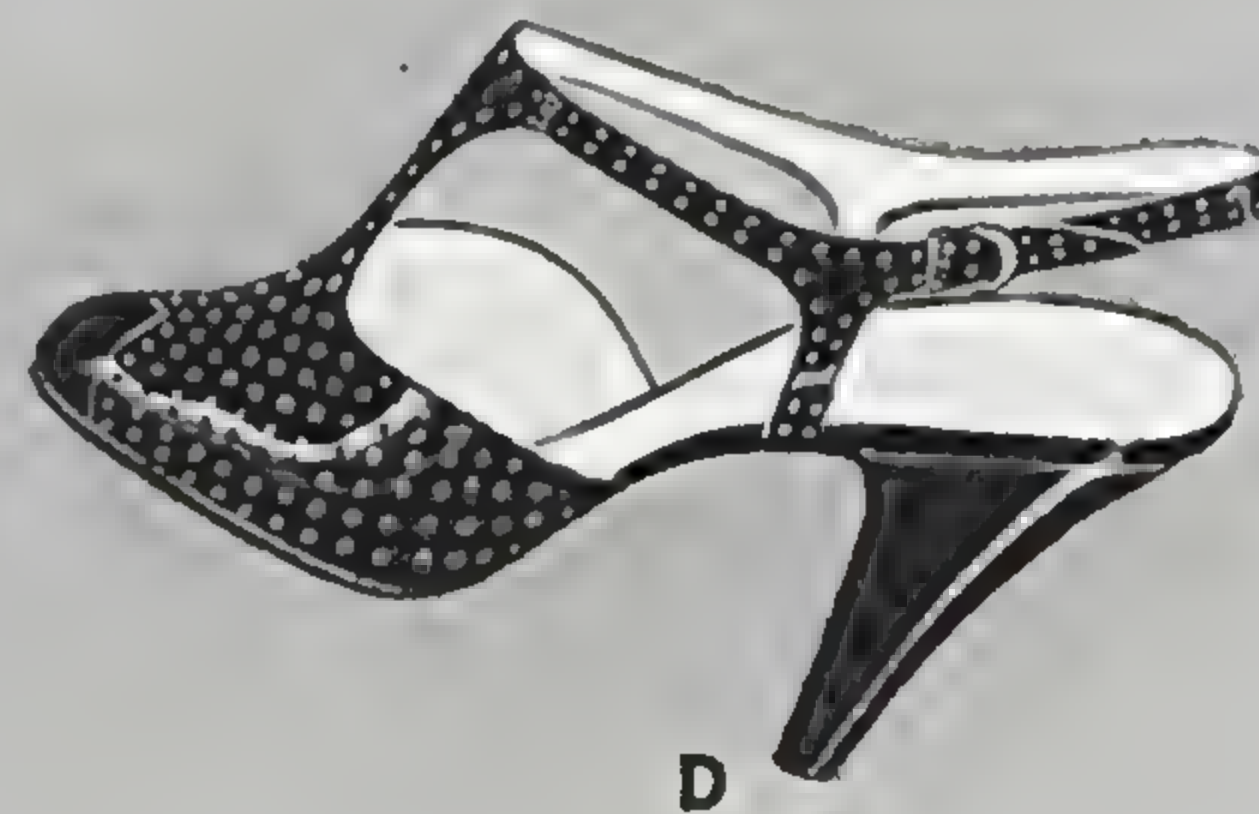
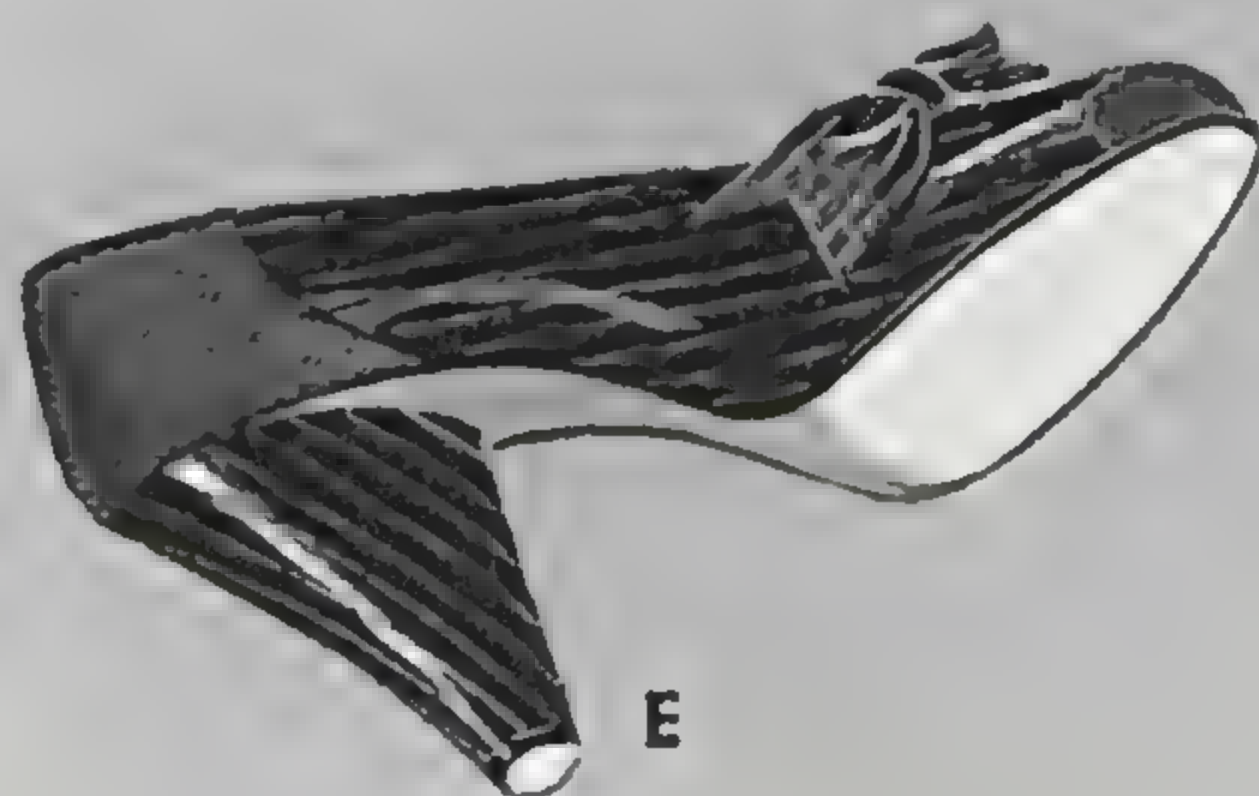
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Look for winged hats, bright
 hats, tweed hats like these.
 (Red jersey suit, white crêpe
 blouse.) All from Bergdorf
 Goodman. Cartier jewels. Eliza-
 beth Arden's Redwood Make-Up

*From
a big-hearted
Smoothie*



I bring you health, my love—drink deep!
The glow of summer sunshine's mine,
My vitamins are yours to keep
If you'll but be my Valentine!

Long lazy months in the fields I lay
Becoming plump upon the vine,
Storing up goodness for the day
When you should be my Valentine!

My ancestors? Aristocrats!
Mine is indeed a noble line—
My forebears all wore high silk hats,
And so do I, dear Valentine!

Just lift a beaker to your lips
And taste this scarlet juice of mine,
And you will murmur, 'tween your sips,
"At last—the perfect Valentine!"

57

Heinz
TOMATO JUICE



ogue's-eye view of early Spring arrivals

ARRIVING...and sighted in this issue as soon as they edged over the horizon—these firstlings of spring. A *rara avis* to put on your lapel, a brooch made of men's old stick-pins (dozens), the pins amputated at different lengths and soldered together into a spray. A covey of spring suits, twenty in all, to suit any hour, any figure.

A mysterious newcomer, a sinister black mask that benignly turns your skin to palest pink. A zebra coat, admittedly daring, admittedly for one woman in a thousand, but for that woman—high drama. A fur scarf you've never seen before, one blue fox pelt, one beige fox pelt, joined amiably in back.

Tender new flower-like cosmetics—true pinks and sky-blues—so delicate and self-effacing that the Victorians who thought “painting” wicked would approve. New fabrics: prints on their most prim behaviour, jerseys immunized from sagging, wools of nebulous weight, colours in diluted blues, fresh pinks, golds, citron-and-grey, and that colour much like peanut brittle that goes by the name sienna.

Hats with not a comic one in their midst, becoming, veiled, flowered, feathered—one made of papery Cellophane. An afternoon boa of hyacinths to wear with a hyacinth hat. Stripes. Draw-string necklines. A shoe with a draw-string in back. Lastly, the eye-fooling *trompe-l'œil* furniture migrating out of art galleries into private houses.



There's no pleasing them—(MEN)

Jane Conway discusses the old and apparently insoluble problem of dressing to please men

*N*O man ever loved a woman because she dressed well. Thank heavens, I'm at least sure of that. But that's about all I am sure of. The machinations of the male mind—on the subject of women's clothes—have led me into some torturous fence-straddling, jaundiced my eye, and befuddled my judgment.

In the first fuzziness of youth, I crowded my mind with adages on how to be popular, how to dress to attract the opposite sex. Men (at that date) professed to like tight-fitting dresses, "revealing yet concealing," large picture hats, black velvet and pearls, navy-blue with a touch of white at the neck, and tiny (or was it dainty?) feet. They hated funny hats (men are so repetitious) and loved the round riding kind.

A little later, prejudiced by the conviction that Americans love work, then golf, then women, I went through a period of believing that they had no idea what we wore and cared less. I suffered through several of those "When did you get the new dress?" fiascos—when I had worn the dress before the male questioner every day it had rained since 1933. I suffered for a friend, the sleek type if ever there was one, who ordered—solely to please her husband—a pale froth of blue tulle. The first time she wore it, he looked at her—and, in dead seriousness, remarked, "Yes, I always did like you in that dress."

Since then I have gone my own happy, befuddled way, trying out roses on my forehead, widow black, orchid lipstick, wimples, hoop-skirts, anything I like. When it was "This year, it's colour—bright, clashing colour," I would be bright and clash. And when told "You, along with your hair, must go up, *up*, UP," why, up I'd go. Yet I still held third place with the males, just behind work and golf. I must admit that two or three times I ventured out in skin-tight black velvet and pearls, but, for all the swath I cut, I might as well have worn the rainy-day dress. Maybe it would have helped things if I had worn a round riding-hat, too.

About ten years ago, it was rumoured that husbands disliked their wives to use lipstick and nail-paint. One wife believed this, and appeared everywhere in her natural light blue lips and nails. Then, of course, the husband met a lady who had coloured lips, and nails, and, in addition, coloured hair. So it all turned out that the rumour had been one of those primitive, antediluvian, "I insist my heirs be mine" guarantees. (Continued on page 107)

Is it admiration or apprehension, that glint in the eye of the gentleman opposite? Your guess is as good as ours. On one hand is his companion, suave, perfectly dressed in a quietly distinguished suit of beige wool, and a beige straw hat; from Henri Bendel. On the other hand, a siren, super-veiled, super-furred, super-jewelled. In which direction will he lean? You have two guesses





MISS BRENDA FRAZIER (above)...in just the kind of dress men like. Or do they? (Read page 43) Unsophisticated, sentiment-steeped, full-skirted, high-necked, all the accent on prettiness. Specifically, green and white mousseline from Henri Bendel. Jewellery; Tiffany and Company

MISS BARBARA CUSHING (opposite)...in just the kind of dress men like. Or do they? (Read page 43) Sophisticated, unsentimental, slim-skirted, low-necked, the accent on smartness. Specifically, a white jersey dress under a white caracal coat; Henri Bendel. Ruby and sapphire jewels from Flato



REGENCY CHAIR FROM LAVEZZO

MARCY WESCOTT (above) currently singing in "The Boys from Syracuse"...wearing just the Conservative type of dress men understand. Or do they? (Read page 43) A retiring white crêpe, covering one up protectively, in such Good Taste—a Clarepotter design. Bonwit Teller; Marshall Field; Neiman-Marcus

TAMARA TOUMANOVA (opposite) currently dancing, not in ballet, but in the musical "Stars in Your Eyes"...wearing just the Non-Conservative type of outfit men don't understand. Or do they? (Read page 43) A challenging zebra coat, new as to-morrow, and a closely swathed black turban; all from Russeks





by Marjorie Kinman Rawlings,
author of 'The Yearling,'
who is an introvert writer
and an extrovert cook.

IT has been a matter of pure joy to me, a very serious woman, to find that the properly planned and prepared food brings acolytes into my life who are unimpressed by my abilities either as a novelist or as a *femme fatale*. Writing is my profession, my exaltation, and my torture. I write as an introvert, attempting to turn an intangible loveliness into a tangible conception. But I cook as an extrovert, singing at the top of my lungs, in ecstasy and the certainty of fulfilment. My black Adrina says, "I sho' loves to see you cut loose in the kitchen."

Suppose we leave out of the picture, for the moment, the pale neurotics who genuflect before dreary diets or the this-that-and-t'other caloric or documented eating. Let us consider only the pleasing of normal, lusty folk who, after two or three cocktails, sit down with well-bred greediness to my careless and carefree table on my Florida veranda. For these, I dote on planning a meal that shall first titillate, then satisfy, then ease. I play to the gourmet, never to the gourmand.

To my notion, the most pleasant way of playing is to make the most of local materials. I can do wonders with asparagus, but asparagus in Florida comes from California, from Colorado, or New York, and is a withered memory of its own early days. So, instead of asparagus with Hollandaise, I stimulate a menu with fresh okra, direct from the field. I use only the young crisp pods, boil them whole, briskly, for ten minutes by the stop-watch—one minute too long destroys their integrity. Then I arrange the pods on individual, small, hot plates like the spokes of a wheel, their firm green tips pointed in thirstily toward the individual tiny

bowls of Hollandaise. We dip the still firm okra into the sauce, holding it by the uncut stem end, as unhulled strawberries are dipped in powdered sugar.

Perhaps the loveliest of my local dishes is my Crab Newburgh. I can not possibly give proportions, for I never have, twice, the same amount of fresh crabmeat. Robert Frost says in one of his orchard poems, "Something has to be left to God." And in cooking, something has to be left to the instinct, or experience, of the cook, who goes at such dishes not by measure, but by the look and the holy feel of the mixture. In describing my Newburgh at its best, I must stand humbly and acknowledge two miracles that go into its composition. One is Dora, my Jersey cow, who has the rottenest disposition and gives the richest cream in the world. The other miracle is the nature of the crabmeat.

In the middle of a desolate nowhere in Florida, whose location I refuse to reveal lest tourists make a path to its shore, we have the phenomenon of a spring bubbling suddenly from subterranean depths to form a stream that runs into a river, and thence to the sea. In that spring and that stream are found the largest, the sweetest blue crabs I have ever encountered. The cooked meat from them is as white as the breast of a virgin, and as tender. The large flakes fall as exquisitely from the shell as the white garments fall from the bride.

I take whatever measure I may have, then, of these unviolated morsels, and toss them into an iron skillet, half-inch deep in Dora's butter. I turn them gently. They must not brown, they must not change the colour of their innocence, but they must absorb the butter as a flower absorbs the sun. Then

I add lemon-juice, approximately one tablespoonful to a heaping cupful of crabmeat. I toy again. I add salt, a dash of clove, a fainter dash of nutmeg, and a wisp of a dash of red pepper. I pour on, slowly, devilish-Dora's cream, thick and golden. I let simmer. I call for a ritual cocktail. The rest of the meal is ready. The guests are warned to powder their noses, to take their last drink, and to assemble.

I beat eggs. How can I say how many? Probably three eggs to a pint of cream. I fold in the eggs. I uncork the sherry, which should be as dry as possible. I pour slowly, stirring meanwhile as feverishly as though the Prince of Wales were waiting. How much sherry? How should I know? Just enough to thin the thickened blend to something a shade beyond the original thickness of the cream.

Adrina cries out, "Supper comin' up!"

The guests seat themselves. I add two or three tablespoonfuls of cognac brandy, I turn the Newburgh into a red-hot, deep serving-dish, I rush it to the table. Toast points are ready, and parsley for garnishing. I serve. I pray. The Newburgh is tasted—a sip of Chablis behind it. Strong men who have admitted that they have not read my writings, who have indicated all too plainly that there are sirens in their lives past my power to dethrone, grope for my hand to kiss its blistered finger-tips. Women who would knife me in the back, if I turned it, murmur, "Darling—" This, then, is a Newburgh.

My blackbird pie, however, came close to costing me a friend. I carried my use of local ingredients, to say nothing of a childish innocence, almost too far. I sat Sam Byrd, the actor, of *Tobacco Road* and *Of Mice and Men* fame, down to a pie of blackbirds. I think it really held twenty-four, for there were four of us at table, and I always allow six of the tiny things per person.

Sam said, "You don't mean—blackbirds?"

"Why, yes. It does seem evil to shoot them, doesn't it? Their chirping is so gay in the rushes."

"Not blackbirds?"

"The little red-winged blackbirds. The females are drab and are sometimes mistaken for rice-birds. I suppose I should really explain why I began shooting them for pie. I am a rotten shot, and one cold, foggy morning in a duck-blind on Orange Lake back of my place, I had simply missed too many ducks. I was in a fury of frustration. And all around me in the marsh-grass the red-winged blackbirds were cheeping and chirring by the hundreds. I slipped No. 10 shot in my double-barreled twenty-gauge, and two shots dropped a dozen birds. Pie for two."

"And what possessed you—pardon me—how did it occur to you that they might be edible?"

I stared at him.

"Why, people have always eaten blackbird pie, haven't they? Don't you remember, 'Four and twenty blackbirds baked in a pie?'"

"But that was a nursery rhyme—"

And it came to me then for the first time that I might indeed be serving something beyond the pale.

"But it's delicious. I make it often. Whenever the blackbirds are around in quantities."

He shuddered. Like a novice in the snake department at the zoo, he poked at his portion. He cut a piece of the small, succulent brown breast. He buried it between two wisps of flaky crust, brushed it with gravy—holy water, I presume, against the devil—, closed his eyes, and swallowed it. He opened his eyes. He blinked them. He laid his hand on mine.

He said in a low voice, "My dear friend. To think I didn't trust you—."

He wrote the other day asking for the recipe for the Sam Byrd cook-book. Here it is:

Like the recipe for rabbit, you must, of course, first shoot your blackbirds. Pluck them dry if you have the patience or the services of a little Negro boy. Split them down the back and dress them, but leave them whole. Roll them in flour. In plenty of butter in a deep kettle, brown the floured birds; and with them a tablespoonful or so of minced onion and minced green pepper. When brown, cover with hot water. Add salt, pepper, a bay-leaf, and a dash of allspice. Simmer gently about two hours, or until the birds are tender. Add tiny whole onions, potatoes cut in balls or small squares, and carrots cut in the shape and size of shoe-string potatoes. When the onions are nearly tender, remove the bay-leaf, add a tablespoonful of minced parsley, thicken slightly, turn into a deep casserole, add a few tablespoonfuls of sherry, cover with thick, rich pastry crust, and bake in a hot oven. Serve with a dry red wine, an endive and kumquat salad, and follow with tangerine sherbet.

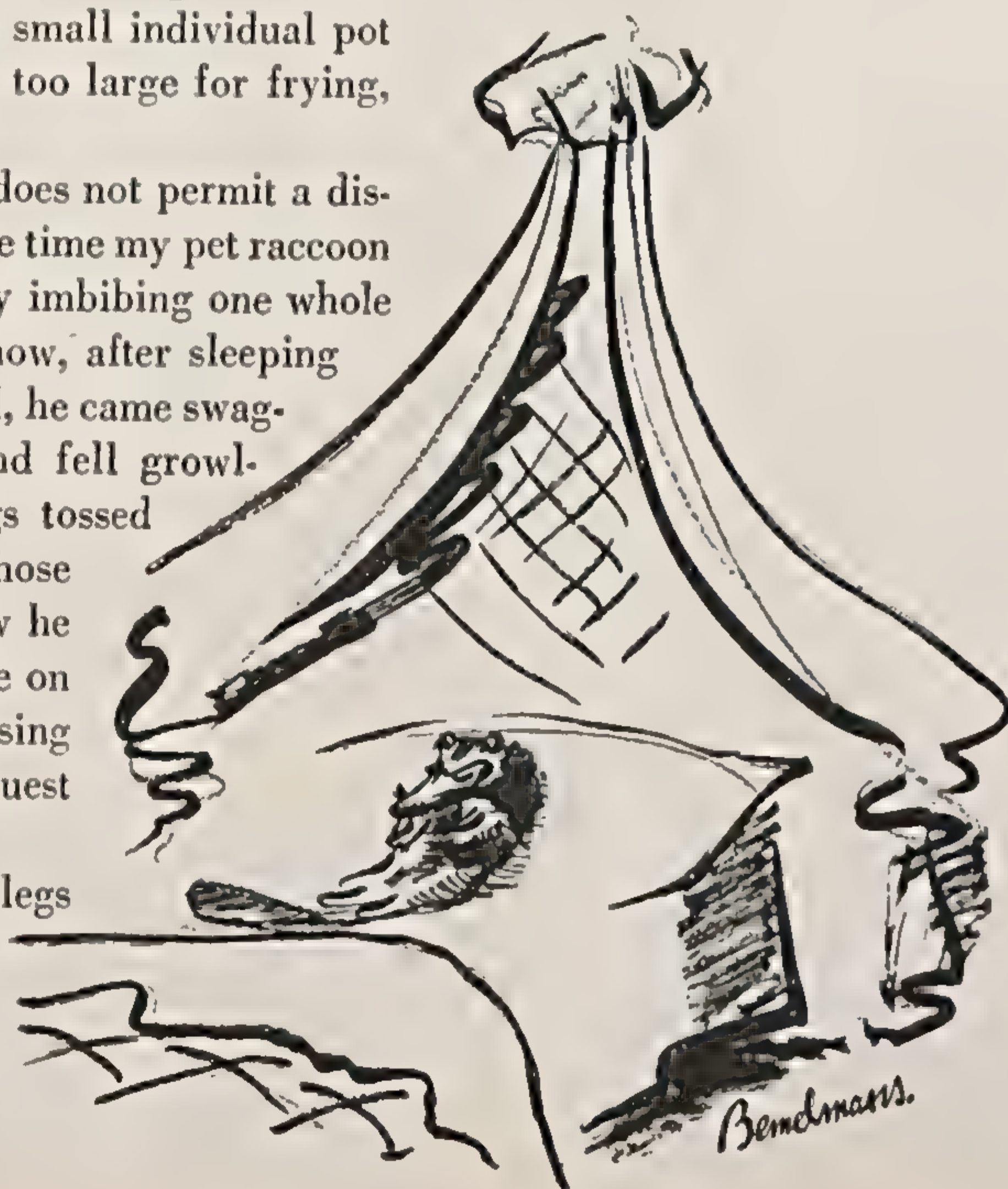
This is the way I cook my small squab-sized chickens when I'm tired of waiting for them to reach broiler size:

Dress whole. Stuff with browned buttered crumbs and pecans. Roll in flour, well seasoned with salt and pepper. Brown on all sides in butter. Arrange in baking-dish. Almost cover with hot water that has been poured into skillet containing the butter in which chickens were browned. Add sherry, one-eighth cupful to each chicken. Cover tightly and bake until very tender, when chickens will have absorbed most of the liquid. I sometimes prepare in this fashion the smaller game birds, quail, doves, snipe; squirrel; small individual pot roasts of venison; or chicken too large for frying, cut into portions.

I am sorry my space does not permit a discussion of frogs' legs; or of the time my pet raccoon grew instantly to manhood by imbibing one whole Alexander cocktail; and of how, after sleeping it off on the pillows of my bed, he came swaggering to the dinner-table and fell growling on a pair of frogs' legs tossed him by an alarmed guest whose leg he tried to climb; of how he ate—after all his previous life on warm milk from the nursing bottle—six pairs; of how the guest said:

"But, after all, frogs' legs are his natural diet, aren't they?"

"Yes," I answered, "but not French fried—"



The fool-the-eye (trompe-l'oeil) trick of the seventeenth century painters is revived as modern decoration in drawing-rooms of London and Paris

TROMPE-L'OEIL



IN DECOR

THERE is a tale that Rubens or Rembrandt (or some other master), imprisoned in his hotel because he couldn't pay his rent, bailed himself out, and placated his landlord by painting a pile of gold pieces on the table-cloth.

Nor was that the first use of fool-the-eye (*trompe-l'œil*) art for a practical purpose. The seventeenth century is usually credited with the rise of *trompe-l'œil*, but since no one knows when, artists and architects have tried tricks of optical illusion. The Greeks curved columns to make them appear straight; Romans faked arches; Victorians painted *décor* hoaxes...even the old dishes modelled like cabbage leaves were naïve *trompe-l'œil*.

Then recently, this generation "discovered" *trompe-l'œil*. Julien Levy's show last year familiarized New York with it; and the decorating world revived interest in *trompe-l'œil* as decoration for modern houses. On these four pages, you see some examples of the trend in Europe and here.

In his house in Paris, Drian, the artist, accomplishes clever legerdemain with screens. One, shown opposite, is painted to give the illusion of a false corner in a nineteenth century salon—panel, table, flowers—all painted there, on the screen.

Philippe Fenwick, a young French decorator, installed in the house of his mother the fresh idea shown on this page. What looks like a framed picture is really a niche in the wall—a real show-case, in which he arranges any objects he likes—flowers, fruit, books, a chess-board.

In the Duke and Duchess of Windsor's Riviera house, there are examples of *trompe-l'œil* furniture (See Vogue, October 15). In Lady Diana Cooper's house, pictures pretend to hang

from pretended crossed arrows. Lady Louis Mountbatten's boudoir in London is filled with eye-foolers: busts and statuary that appear to stand in niches are not real but painted; panels bring to life views of the house before its restoration. Rex Whistler did the latter two examples; you see them on the next pages. You'll also see deceptively painted "curtains" hanging around the entrance hall in Sir Alfred Beit's house; and imaginary "open French windows" with imaginary views and imaginary bird-cages painted by Sir William Nicholson in the dining-room of Sir Arthur Gilbey's country-house.

Eugène Berman, painter and one of the leaders in the movement, has just completed *trompe-l'œil* decoration for a room in the Santa Barbara house of Mr. Wright Ludington. You see a *maquette* on the next page, and you can see the actual panels (before they go into the house) at the Julien Levy Galleries this month.



A "PICTURE" THAT IS REALLY A SHOW-CASE, BY PHILIPPE FENWICK



FENWICK'S SHOW-CASE "PICTURE"—WITH A CHANGE OF OBJECTS



MAQUETTE FOR EUGÈNE BERMAN'S TROMPE-L'ŒIL DÉCOR IN THE WRIGHT LUDINGTON HOUSE

HERE are more gay deceivers—*trompe-l'œil* tricks perpetrated in modern houses. Above, Eugène Berman's idea—a room with paintings that seem to be seen through the rents in white sheets of cloth. Below: A Drian screen. A room where pictures pretend to hang on pretended arrows.

Opposite: A hallway hung with beautifully draped grey curtains—not fabric at all but pure painted artifice. A boudoir with statuary that is painted hoax. And a dining-room with walls painted by Sir William Nicholson that delude you into thinking there are open French windows revealing sunny landscapes, bird-cages and cocks, drapery and bellcords so realistic you want to pull them.



DETAIL OF EUGÈNE BERMAN'S DÉCOR

A SCREEN BY THE ARTIST DRIAN



IN LADY DIANA COOPER'S DRAWING-ROOM





IN SIR ALFRED BEIT'S HALL—CURTAINS THAT ARE PAINTED ON THE WALLS



LADY LOUIS MOUNTBATTEN'S BOUDOIR

Trompe-l'oeil—an old trick revived by decorators

MILLAR AND HARRIS

THE DINING-ROOM OF SIR ARTHUR GILBEY'S HOUSE—FRENCH WINDOWS THAT ARE FALSE, JUST PAINTED THERE



MURDER IN THE MUSIC-ROOM

By Samuel Chotzinoff

NOW that I have known music and musicians these forty years, I have come to the conclusion that music is an anti-social art. I know this conclusion runs counter to the general idea about music. From the earliest times to the present day, the belief has persisted that music is a social, even a "chummy" art. Shakespeare warned against trusting any man who had not music in his soul. This is all poetry and nonsense. From my own experience, I would say that Shakespeare was dead wrong.

I have listened to music all my life, and my love for music has increased with the years. But the moment I take my seat at a concert or an opera, I become a prey to hate and suspicion. And here are some of my hates.

I hate the people who sit out an act of an opera at a table at the Metropolitan's refreshment room. What right have these people to shirk their duty? It is easy enough to sip high-balls and talk gossip while thousands, with great fortitude, have returned to their seats in the auditorium. I have often squirmed in my seat as I visualized the gay scene in the restaurant.

I dislike, unequivocally, concerts of old music, especially recitals on the harpsichord. And I hate to look at the people who attend them. I know that these people enjoy a smug feeling of superiority, even though they find it difficult to catch the faint tinkling that issues from the stage. Harpsichords, like children, should be seen and not heard.

I hate violin virtuosi who come on the stage holding their fiddles gingerly by the neck, as if they were dragging in something unclean.

I hate sonatas for unaccompanied violins.

I hate musical accompaniments to movies. I prefer snatches of familiar tunes, like "Do You Know the Land Where the Lemons Grow?", during love-scenes, and the faster part of the "William Tell" overture for the more hectic moments.

I simply can not abide an all-Bach concert.

I hate all program notes, because they provide unthinking people with a musical patter. I am sure program notes are to blame for the phony conversation that one hears from cigarette-smoking patrons during the intermission of concerts. Remarks like: "Wasn't it strange how the 'allegro' faded into the 'moderato'!", or, "Doesn't it sound like Beethoven in his middle period?"

I hate ballets that are danced to symphonies.

I hate concerts of precious instrumental combinations like harp, viola d'amore, and flute.

I hate absolutely the ban on applause at the end of a movement of a symphony and the *shushing* that assaults the poor wretch who dares to clap his hands in appreciation. Why, Beethoven would have been outraged if people hadn't applauded the movements of his symphonies and even demanded repetitions!

I get fidgety at concerts by Slavic choirs and by cellists. Wild horses couldn't drag me to a viola recital.

I am bored with songs that have flute obbligatos.

I could do without the C Sharp Minor Prelude by Rachmaninoff.

I find the curtain-calls at the opera most painful to witness. The artists who are called before the curtain always hold hands, and I suspect they do so because they are afraid that one of them may break loose and take a curtain-call alone. Sometimes among the hand-holders are seen two or three strange gentlemen in evening dress. Who are they, and who called for them?

I grow infuriated when I see people at concerts pretending to read scores. I have watched these score-readers looking soulfully at passages that the orchestra had already played. I feel strongly that these pretenders should be boiled in oil.

I hate disappearing orchestras in movie palaces.

I am not crazy about oratorios.

I fall asleep listening to Bach's Art of Fugue.

In the past few years, our so-called music-lovers have taken to shouting "*bravo*" when they are pleased with a performance. Now, why should any American shout "*bravo*," which is a foreign word? In Italy and in France, the shouting of "*bravo*" seems quite natural, just as hissing is natural. In America, the use of the word is an affectation. I've watched the *bravo*-shouters and discovered that they invariably turned around to see if they were attracting attention. If Americans who shout "*bravo*" are sincere about it, why don't they also hiss when the occasion requires it? No, I shall never respect our use of *bravo* until we also adopt hissing.

I am annoyed when a horn or trumpet player of the symphony orchestra steals out to play a couple of notes off-stage and then steals back. As if the audience isn't aware of his going and coming.

I could live the rest of my life without hearing Ravel's "*Bolero*."

I flee at the first bar of Liszt's Second Rhapsody.

I should like to see "*Otchi Tchornyia*" [Dark Eyes] put away for a couple of years.

The dulllest moment in all music is King Mark's harangue in "*Tristan and Isolde*." On second thought, perhaps the dulllest, really, is Wotan's interminable disclosure to Brünnhilde in the second act of "*Die Walküre*."

My nature resists any and all music by Hindemith.

The music of Schoenberg (except "*Verklaerte Nacht*") leaves me cold.

Whenever I can, I avoid the music of Mahler.

The symphonies of Bruckner make me yawn.

There are times when I hate the music of Bach, Beethoven, Schubert, Schumann, Brahms, Strauss, Debussy, Tchaikowsky, and Stravinsky.



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*H. R. H. the Duchess of Kent
from the portrait by Savelly Sorine*

Number 2 in Vogue's series—"Portrait-Painters of To-day." [Article on page 101]



PARIS PORTRAITS—cosmopolitans who dramatize dinner-costumes with hats. First: Madame Jean Ralli teams turquoise and black—with her plumed velvet pill-box from Suzy, Molyneux's crêpe dress with a turquoise bow, and turquoise jewels. Second: The Princess Karam of Kapurthala wears a Reboux pyramid of orchids on a cap; Mainbocher's lamé dress and cape, half beige, half blue fox; amethyst jewels. Third (opposite) : The Baroness Philippe de Rothschild chooses Schiaparelli's velvet hat with ostrich, for her Chanel velvet dinner-dress and fabulous diamond stars. Fourth: Madame Edouard Bourdet wears Reboux's purple velvet hat with a fall of ostrich, Lanvin's quilted satin coat and muff, a life-sized white sapphire butterfly





Graydon



Inside stuff

The individual tricks of beauties in three countries

WHAT tricks are the beauties up to? Nothing is more fun than finding out, and that is just what we have been doing—going around and posing personal questions to lovely ladies in Paris, London, and New York. We asked them what they did to their eyes, their hair, their faces; what were the stunts that they had worked out for themselves. And here are the answers—recorded with the idea that you will find many of them adaptable to your own personal repertoire.

The first thing these beauties do is look at you wide-eyed, and you realize that the frames they create for these eyes are really works of art. For one thing, they brush their lashes and their brows as systematically as they do their hair. Mrs. William Paley, whose eyes are exceptionally beautiful, belongs to the brushing school and finds that a thin eyelash paste makes her lashes look naturally luxuriant. Mrs. Grover Loening combs her brows and lashes with a tiny comb every time she makes up her face. Mrs. Orson Munn always oils her lashes, as does Madame Edouard Bourdet. Mrs. Langdon Post, who always wears artificial lashes, mastered the difficult art of applying them herself by taking lessons at a salon. One clever beauty authority, who wears artificial lashes, combines black and brown lashes, thereby achieving a very natural effect.

Mrs. Sherman Jenney puts a dot of red in the inside corners of her eyes to increase the effect of space between the eyes. One of the prettiest models in New York has a way of feather-stitching her light brows with pencil instead of using a straight line. In London, the Hon. Mrs. Brinsley Plunkett and Mrs. Douglas Fairbanks are two of the pronounced blondes who use deep blue mascara with striking effect. And one of the most amazing tricks is that of Greta Keller, the Viennese singer, who applies black Metonian cream shoe polish to her lashes with a brush. She says it makes her lashes glossy, and neither tears nor salt water affect it.

The most dramatic new coiffures are achieved with really short hair, set in close-lying ringlets. The Countess Willaumez wears her hair this way, as was shown in the January 1 issue of *Vogue*. Bette Davis was practically front-page news in Hollywood when she recently had her hair cropped short. In London, Mrs. Richard Wyndham has her hair shingled in back, with large curls on top, each one held invisibly in place with a bobby-pin (known in England as "curbigrips"). The Duchess of Kent and Lady Bridgett Poulett wear their hair in modified eighteenth-century Pompadour style, waved back off the forehead, with vertical rolls in back, often tied with a bow. Mademoiselle Eve Curie, most natural of all beauties, does her own hair, brushing it in a high Gibson-girl pompadour in front.

No one wears unrelated doo-dads in the hair, but smart women wear fresh flowers as an integral part of their coiffures. Lady Jersey affects white flowers, which seem to nestle in her blond hair. Mrs. Warren Pershing had an individual flower decoration designed to fit the line of her evening coiffures, which can be made up in different blossoms to complement her dresses. (Continued on page 103)

COMPLEXION COLOURS

The bagatelles opposite were cheerfully filched from the new paler cosmetic shades that you'll wear.

1. Mauve hyacinths for a tiny toque; and a lei. Hattie Carnegie
2. Tiger-lily gloves of washable Kislav—the handles of the Koret linen bag are dyed to match. Best
3. Cellophane makes this Suzy toque, with two full-blown roses and a pink veil. At Hattie Carnegie
4. Pastel green capeskin makes this bag. Bonwit Teller
5. Two frail mauve birds alight atop this sailor of pearl-grey felt—a veil swathes it. From Milgrim
6. A festive streamer of lipstick-pink ribbon floats from the back of a navy-blue fabric sailor. Sally Victor

LAURETTE TAYLOR IN "OUTWARD BOUND" mixes rollicking, Cockney realism and artless pathos in one of the warmest, most masterly characterizations of the year. Miss Taylor, once the nation's darling as "Peg o' My Heart," comes back from a ten-year retirement in the rôle of Mrs. Midgit, a gallant little body in a shawl and pork-pie hat. Mrs. Midgit, in Miss Taylor's hands, is a jolly, well-seasoned old lady who knows good beer and skittles when she sees them—an earthy creature, transported, by her consuming love for her son, to heights beyond her own understanding.

Now, as in 1924, when the curtain goes up on "Outward Bound," with fog-horns blowing through the sinister, spectre-ridden half-light, the audience feels the peculiar twist at the heart, the shock of excitement, that mean a good evening ahead. Now, as in 1924, it hits with all the punch of good theatre.





HORST

ETHEL WATERS IN "MAMBA'S DAUGHTERS" creates, with passion and great artistry, a character that is almost Greek in its capacity for tragedy. As Hagar, the daughter of Mamba, pursued by the twin Furies of bad luck and a wild temper, Miss Waters portrays a woman whose greatest crime is stupidity, whose love for her child runs like a crimson thread through the dark fabric of her life. Miss Waters' voice has long delighted Broadway, but in this, her first "straight" part, the wide scope of her acting ability is revealed.

"Mamba's Daughters," written by DuBose Heyward and published as a novel in 1929, is dramatized by Mr. Heyward and his wife, Dorothy. Here, as in all their writing, they explore the gaiety and the despair of the American Negro. In the dusty country of the Deep South, this pitiful drama of a violent, uncomprehending creature, caught between her instincts and the law, marches to a classic end.

EXERCISES WHILE YOU WAIT



YOU think regular exercises are a bore? You know you need posture revision, limbering, but you can't find time for a steady siege? All right. It isn't really all right, that attitude, but we have to concede it here, to establish the theory we are demonstrating on these two pages. The theory is that you can accomplish minor miracles if you will do exercises or posture tricks in all your spare moments—waiting for a bus, in taxis or elevators, in your tub. Try out some of these that seem especially adapted to you, and see for yourself.

Pick-Up. (Above) Drop a handkerchief; bend over to pick it up. Don't bend your knees. Makes you flexible, flattens the stomach, and stretches the taut back muscles of the legs. It may bring you unexpected assistance, as well, but, if you keep on dropping things, the assistants disappear.

Time on Your Hands. (Right) Sitting at your dressing-table, hold your arms in a hallelujah gesture for two minutes. Your hands will assume a pale-hands-I-love quality. One girls' school teaches each graduating class this stunt. Hands are raised *en masse* before commencement exercises.



Commuter's Eyes. (Not illustrated) When you commute, sit on one side of the train one day; the other side, the next. You don't read all the time, even though you may think you do. The exercise your eyes get looking out of the window is good, but be sure that the exercise is from both sides.



Taxi Dancer. (Left) Waiting for the light to turn, sit with the feet in an exaggerated pigeon-toed position. Keep the heels as far apart as possible. Tap on floor ten times with toes, ten times with heels. Lengthens and strengthens muscles of feet and ankles.

Pull Yourself Together. (Not illustrated) Sit erect. Bend arms; push the elbows down towards the chair. Pull your ear-lobes away from shoulders, lifting them up until you can feel a definite pull. This helps posture and relieves nerve tension.

Poseuse. (Right) When you sit or stand in the public eye, pretend that an invisible cameraman is waiting to snap you. The mere thought makes you instinctively hold yourself better, and your face assumes an expression that does you justice. Prepares you for the time when you really are snapped unawares.



Air in Your Lungs. (Right) Whenever there's fine fresh air around, do breathing exercises. Take a deep breath; expand the chest. Count to three and exhale slowly.



Puff, Puff. (Right) Puff out your cheeks and your upper lip. This helps to overcome hollows and "character lines." If you do this while you are waiting for change, ignore the fact that the clerk thinks you have the mumps. It may give him something to think about in dull moments.



Footwork. (Left) In the tub, wriggle your toes, one foot at a time. This takes the tired feeling out of feet. Rotate your ankles. Makes them strong for skiing and skating and tends to reduce them. After your tub, pick up a marble with your toes. Strengthens the entire foot; especially good for weak arches.



Shake Hands with Yourself. (Not illustrated) Stand erect, relaxed. Shake hands as though you were giving yourself congratulations. With elbows out from sides, press hands together with a jerk. This, oddly enough, helps to develop the size of the *poitrine*, by strengthening the underlying muscles that support the breast.

Turn Turtle. (Not illustrated) When alone, emulate the turtle. Pull your chin in, as a turtle does. Hold this while you count to five. Strengthens chin and throat muscles.

Hold Everything. (Right) When in an elevator, always stand erect against a wall. Keep your stomach in, shoulders back. You will find that you keep the posture, even after the elevator is far behind you.



Over-the-Shoulder Look. (Right) Look far back over one shoulder. Keep your chin on a line level with the shoulder. Stretches muscles of the neck and helps to keep chin up. If the inspiration seizes you to do this on the street, beware of those who may not realize it is all just an exercise.





**Mili Monti, Italian newcomer,
one of the hits of New York's
night-club season**



**Mrs. Ruth Wardell's Suzy hat
made of Cellophane ruching.
From Henri Bendel**



**Mary Martin, "Leave It to Me" star,
in an innocent poke bonnet,
baby frills. Bergdorf Goodman**



**Vivier designs an entirely new heel,
peasant and blocky,
for Delman. Bergdorf Goodman**



**Countess Bouët-Willaumez's new pin
made of countless stick-pins,
which she herself assembled**

HIRSCH



**Clare Potter's surprise bangs,
at the nape of her neck.
The rest of her hair goes up**

HORST



**Jessica Tandy, English star,
as the rebellious little Irish girl
in "The White Steed"**

BAKER



**Mrs. Ronald Balcom's flat shoes
for her country house.
Padova designed them**

In the news to-day

The way of spring suits

ARCHITECTURALLY, spring suits are up to no freakish antics. That alone should endear them to you and strike comfort to your heart. But every one of them will give you something new to think about—at least, every one of the twenty suits gathered in this issue. Twenty—quite a roster. And it's because you've taken suits into your life—because they're convenient, because you like the way they look on you. You practically live in suits. And this year, the tide increases—there are more suits of more kinds than ever.

Some suits come in on a wave of colour. Take the suit on the cover, for instance—a lipstick-red jersey suit, its thunderclap colour counteracted with simple cut. On page 94 is something out-of-the-groove for older women—an amethyst tweed suit that chimes in perfectly with grey hair. Or you might mix colours—putting a cinnamon jacket with a black skirt, or a corn-yellow jacket with a navy-blue skirt. Grey is a colour that's heralded afar for spring—and, as a deviation from unaided grey, there's a pink-and-grey plaid jacket with a grey skirt—shown on page 69. Next-door to it, a blue-and-white plaid jacket with a blue skirt—plaid-and-plain is a strong contender. Navy-blue and black are eternal.

As we said earlier, there are no earth-rocking structural changes in suits. Shoulders are strong, but not bombastic. Revers fairly high. Closings often hidden away under fly-flaps. A newcomer in neck-lines is that oval one on page 69. Square neck-lines prosper. Jackets are mostly short—boxy boleros, or nipped-in basques. Here and there, a long jacket turns up—happiest choice for an older woman. Skirts stay quite short, and range from plumb-line straight ones to full, pleated or gathered ones. The skating-skirt carries on.

For late afternoon, skirts spread themselves incredibly. That little black silk jersey suit on page 68 has a skirt so full, a jacket so pinched that it looks like a dirndl dress. Afternoon jackets sometimes go in for flare, too. Witness that wide-swinging back on the jacket on the opposite page—it careens far out over a pearl-grey skirt. Some afternoon suits have little print ruffles on revers, or flipping out from under the hem. And don't overlook the fact that blouses—plaid, Chinese damask, cambric—can be the surprise element of suits.

HIRSCH



THREE FIGURINES FROM ELIZABETH ARDEN

But not even the best tailor can make a suit a success unless you have a good figure to put it on. Graphic proof—the three Elizabeth Arden figurines opposite, costumed especially for Vogue in the same blue wool suit you see on page 68. Two figurines show bad posture; one shows good posture. The Arden Salon prescribes for your defects and turns bad posture into good—so that you and your suit will do each other full justice.



FLARE FOR AFTERNOON—sweeping, grand-gesture flare in the jacket of this new suit. It's one of the flock of new spring suits, and formal as a man's morning coat. See the black men's suiting jacket, the slim skirt of pearl-grey wool, the red-dotted silk blouse. Accompaniment—a felt topper with masque veil and feather. Hattie Carnegie; I. Magnin, Los Angeles, San Francisco



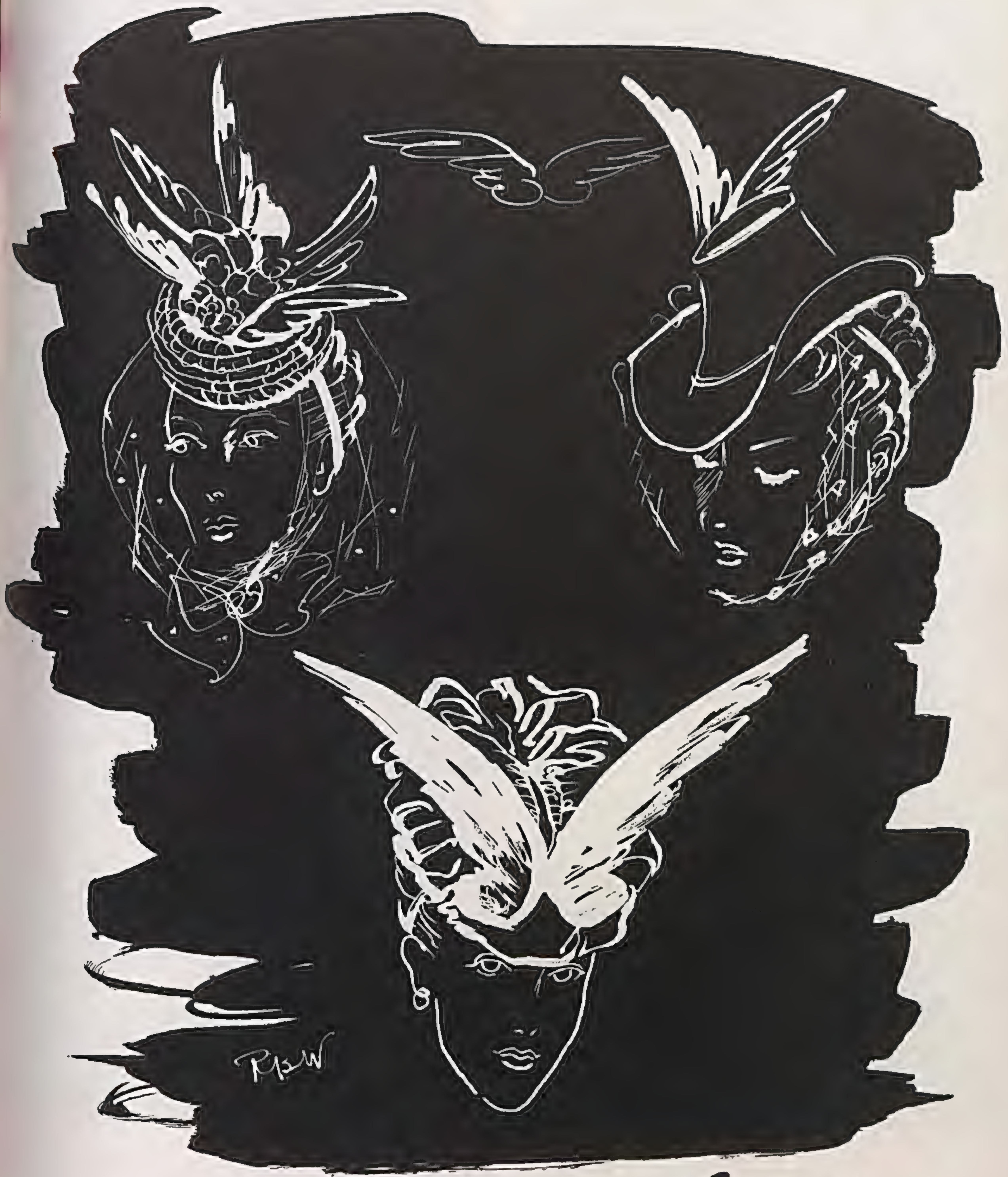
SUITS LIKE DRESSES for the after-side of noon. These have scant Basque jackets to pare your waist; full, graceful skirts. First: A suit of thin blue wool—its skirt smooth to the hips, then flaring. Braid-bound jacket. Rose Valois hat, big-brimmed. Second: Molyneux's sleek jacket, gathered skirt of black silk jersey. Red silk blouse. Black straw hat. All at Jay-Thorpe



PLEATS AND PLAIDS for all day. First: Grey-and-pink plaid wool jacket; pleated grey wool skirt. Milgrim has this. Second: The new deep neck-line on a blue wool jacket; pleated blue skirt. Piqué hat. From Bonwit Teller; Neiman-Marcus. Third: Blue-and-white plaid tweed jacket; taffeta lining and blouse. Blue skirt. Jaeger suit: Lord and Taylor; Marshall Field



HIGH REVERS, HIDDEN CLOSINGS, on these two classic suits, with their finger-tip jackets, their plumb-straight skirts.
 First: A fly-front suit of grey men's suiting; a blouse of black-and-white plaid shantung. Descat straw sailor, crisply veiled.
 Second: Creed's high-fastened, braid-bound suit of black wool. Descat pill-box. All at Salon Moderne, Saks-Fifth Avenue



Stir of Wings

Top, left: A flutter of blue wings on a yellow straw pill-box. Lilly Daché hat; Marshall Field; Ransohoff's, San Francisco.
 Centre: Heroic wing-spread of blue pinions for a hat of bright plaid taffeta. John-Frederics hat; Neiman-Marcus, Dallas.
 Top, right: Swoop of Mercury-wings on a blue straw postilion. Florence Reichman hat; Bullock's-Wilshire, Los Angeles



ANDRÉ DE DIENES



IF you think you can't have everything in a resort, you don't know Guaymas. Against a Wagnerian backdrop of titanic ice-blue mountains, cactus-bristling desert, and fiery blue gulf, it nestles, an oasis by the sea, in the State of Sonora, Mexico, only a day's train ride from Tucson, Arizona.

Nature has dumped three kinds of climate—desert, mountain, and seashore—and twelve kinds of excitement right in your lap. Here you *can* have everything, from some of the sportiest deep-sea fishing in the world—for striped marlin and Pacific swordfish—to big-game hunting in the Sierra Madres, for jaguar and wild boar. Or lazy swimming in a highly civilized salt-water pool, or desert golf, or mountain-trail riding. Or just plain deep breathing—of the heaven-fresh air—and basking in the powdered gold sunshine.

Your base of operations is Southern Pacific's Hotel Playa de Cortés, decorated by Mexicans with redolent, hand-carved cedar ceilings and furniture; famous frescoes by the Mexican artist, Antonio Beltran; a gourmet cuisine of fresh game, Guaymas oysters, red fish *court-bouillon*; a swimming-pool, tennis-courts, and beach cottages, all set in an oasis of flowers. You can dress as informally as you please, and you won't need a passport for six months.

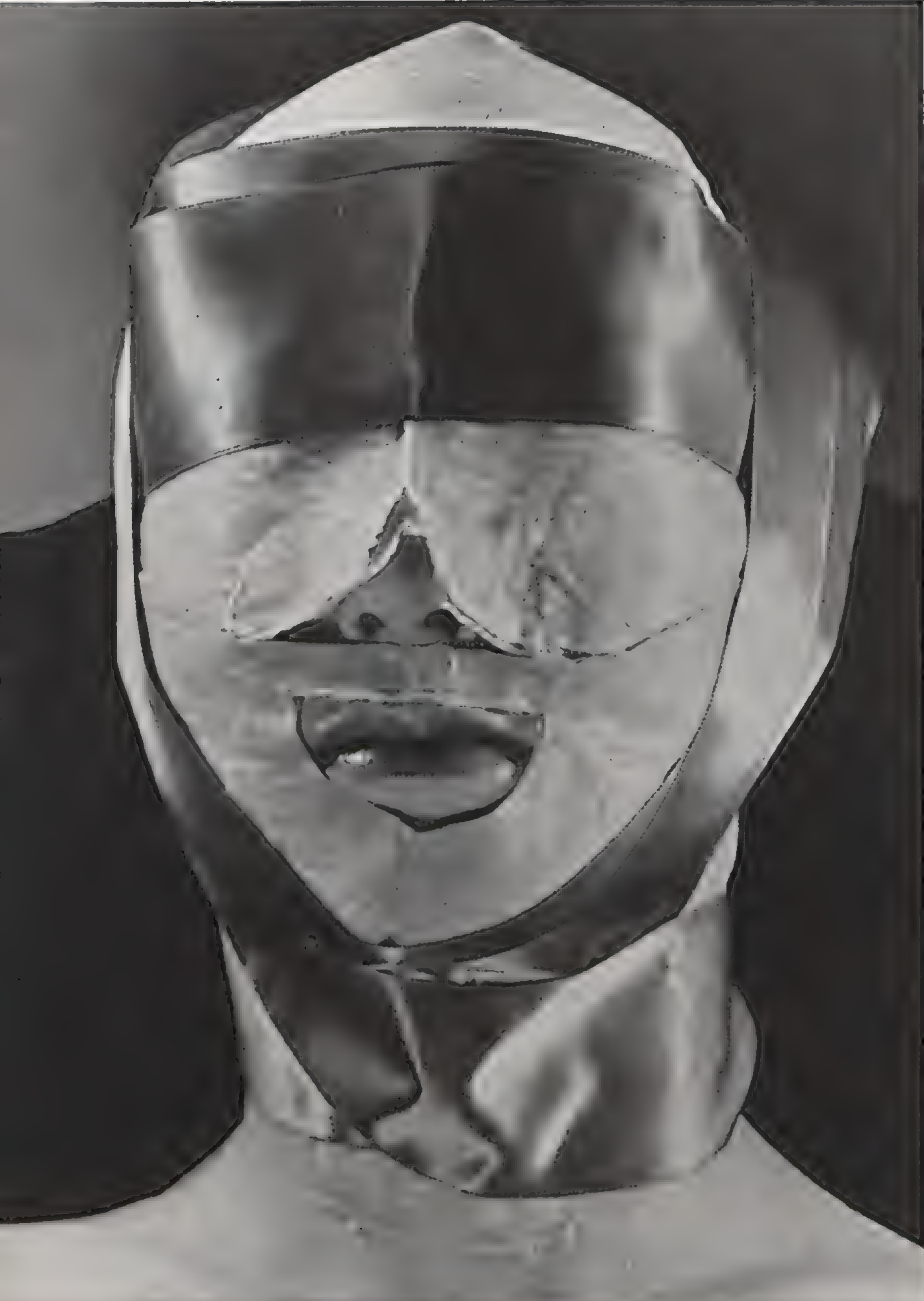
And while you are getting used to the cataclysmic scenery, you can tourist around the little Mexican town of Guaymas, and pick up huaraches, Indian blankets, and bubble glassware to your heart's content. Or buy a lottery ticket, or watch the Mexican fishing fleet sail out of the precipitous harbour, against a molten, Dantesque sunset.

And there's some of the gamiest fishing in the country. Big-game fish- (Continued on page 108)

GUAYMAS ON THE GULF

MASQUED BEAUTY

KARGER



HELENA RUBINSTEIN'S "HOT MASQUE" FIRMS AND FRESHENS DRY SKINS

WHAT lies behind that masque? Your face, we hope, being made fairer and finer to see. Beauty masques provide one of those short cuts we are always praying for, but the trouble is that too few people take advantage of them. They feel that masques are complicated affairs; that they require a lot of time; that they are all alike. To counteract these mistaken ideas, we are describing here the various general types of masques, so you can see at a glance what the different varieties accomplish and how much time they require. Pick your own and put it on.

"SALON" MASQUES. We make "salon" masques a separate classification in order to differentiate the masques that are given to you in a beauty salon from those that you put on your own face at home. The various salon masque treatments include all the types that we are discussing in the following paragraphs, but there are also other specialized masques that involve elaborate equipment and could only be applied by a salon operator. For example, the "hot" masque in the photograph at the left is exclusively a salon treatment. The masque is made of pieces of fabric impregnated with anti-wrinkle cream, which must be heated in a special pan and moulded to the face.

The Pomade Noir masque on the facing page figures as part of a salon treatment, but it is also a preparation you can buy and use at home. Many of the masque treatments in salons are especially directed towards firming the contour, and, for these, the skilled hands of professional operators are important factors in the moulding and binding of the face after the masque preparation is on. Some treatments involve electricity. Some include bleaching agents. And all, in the salon ritual, are preceded and followed by supplementary ministrations. Any salon treatment that involves a masque takes at least an hour, frequently more.

PORE MASQUES. These masques fall into two different varieties—those that are intended to overcome open pores by contracting the skin and those that help to dislodge blackheads and bring underlying blemishes to the surface. Frequently, they have some of the stimulating quality of the circulation masques described on the opposite page. Most of these are intended to stay on the face between twenty and thirty minutes.

PICK-UP MASQUES. These are those workers of magic, those creators of temporary beauty. They give you the illusion of a new skin. They pick up tired faces as a cocktail does drooping spirits. They are all in cream form, but some dry on the face and are washed off with cold water or tonic. Others keep their creamy consistency and are removed with tissues. "Pick-Up" Masques are the simplest things in the world to use. They feel first warm, then cool, and make the skin glow. They all smell delightful. If you take the trouble to apply them in a smooth film, they even have a strange becomingness, so you don't mind being caught un-awares in a masqued state.

These are the most generally usable of all the masque group. They are usually intended to remain on the face from ten minutes to half an hour, but even a five-minute siege helps in an emergency, while some of them can stay on the face overnight.

CIRCULATION MASQUES. These masques are intended primarily to stimulate the circulation. They are most helpful in the treatment of dull, sallow skin, giving it colour and life. Circulation masques usually make the skin tingle. If you have never used one before, you may find the slight burning sensation uncomfortable at first, but you can stand it for the few minutes required, and your reward lies in the revitalized look of your skin. These are not advised for supersensitive skin or for those with any indication of broken veins.

They do their best work on sluggish skins. It is a good idea to smooth on a softening cream for a few minutes, after removing the circulation masque. Five minutes is usually the time-limit for this type of masque; sometimes two or three minutes suffice.

RULES FOR MASQUES. Read the labels carefully when you are investing in masque preparations. In classifying masques here according to type, we have given them arbitrary names. You probably won't find one specifically labelled "Pick-Up Masque," but the labels will tell you if it belongs in that classification.

Always clean your face meticulously before you use a masque. Relax while the masque is on, to get the best results. Follow the directions on the labels for the application and removal, and for the length of time the masque should remain on the face.



POMADE NOIR, HELENA RUBINSTEIN'S CIRCULATION MASQUE, LOOKS LIKE BLACK MAGIC



Vionnet's trim shirt
of purple silk taffeta



Chanel's dotted blouse of
blue-and-white silk crêpe

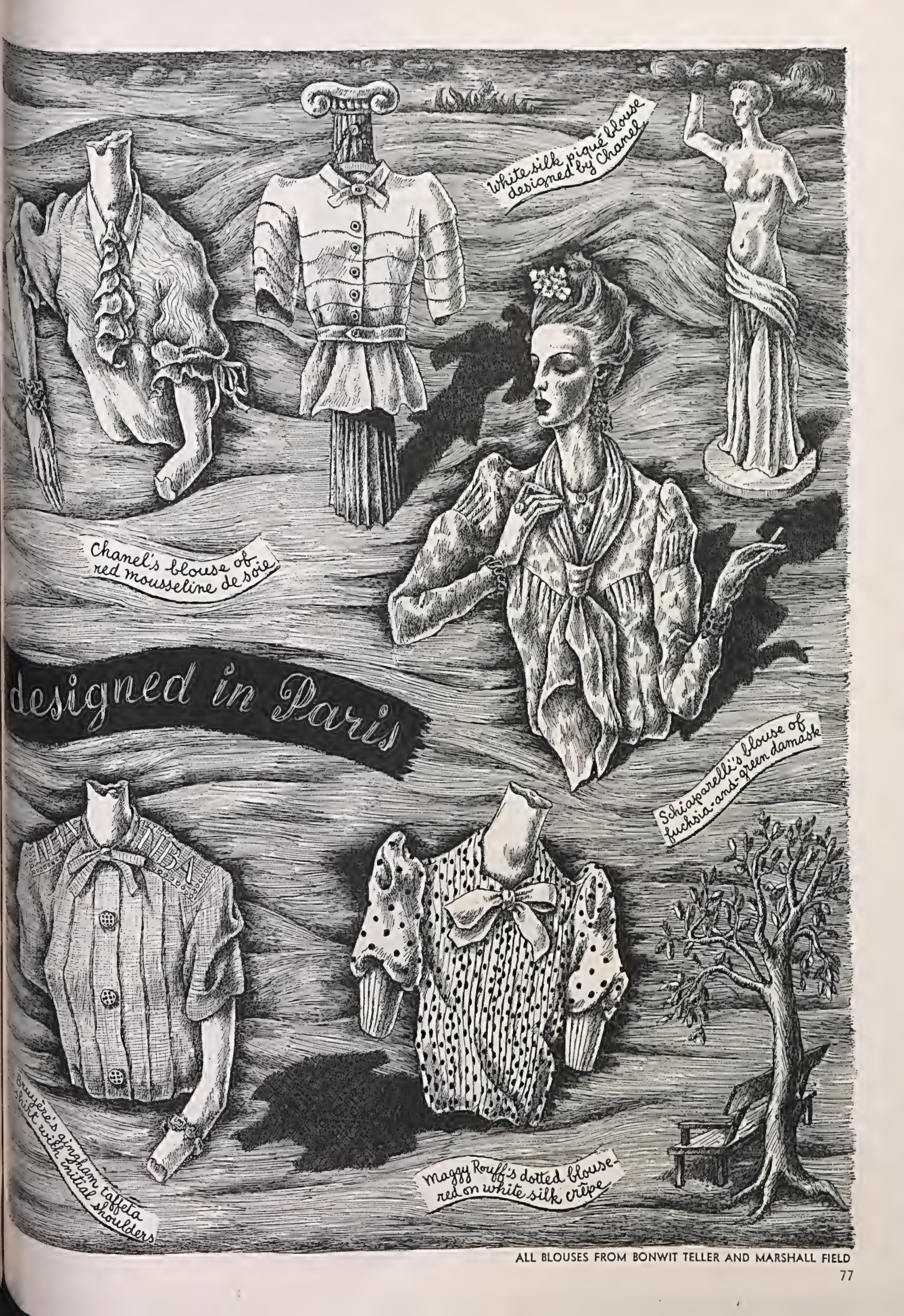
Spring blouses



Lanvin's schoolgirl shirt
of orange silk crêpe



Bruyère's white silk blouse
with blue and white dots



White silk piqué blouse
designed by Chanel

Chanel's blouse of
red mousseline de soie

designed in Paris

Schiaparelli's blouse of
fuchsia and green damask

Maggi Rouff's dotted blouse -
red on white silk crêpe

Brugère's gingham taffeta
shirt with initial shoulders

the clothes...



1. Unexpected spring scheme: green wool coat, dotted red piping and dress. Fabrics opposite (1). Red cart-wheel. Abercrombie and Fitch



2. Citron-and-grey striped Victorian jacket, hugging a wool dress. Close-up of these new fabrics (2) opposite. Straw hat. Bonwit Teller



3. Diluted blue-and-fuchsia jacket, blue dress—see these new colours and new wools (3) opposite. Fuchsia hat. Saks-Fifth Avenue



4. Its corn shade, its mossy sheer crêpe, its tucks—all make this dress ideal for warm days. Fabric (4) opposite. Black straw hat. Altman



5. Cinnamon scrolls on jet silk—to be seen life-size (5) opposite—in a wearable dress that is completely tucked. From Franklin Simon



6. Gold wool—a shade to bank on this spring—in a crisp dress. Sample of fabric (6) opposite. Nice with natural straw sailor. Bonwit Teller



7. Box-coat of covert-cloth—which is playing a return performance. See it in its new softened rôle (7) opposite. From Franklin Simon



8. Because the plaid is huge, because it's pink-and-brown, this top-coat says 1939. You see the material (8) opposite. At Bonwit Teller



9. An old friend, the shirt-waist dress in a new fabric friend—jersey immunized from sagging; (9) opposite. Orange felt hat. De Pinna

... and the cloth



1. Ideal for town coats—Hockanum's soft, but light wool. It combines—with a polka-dot crêpe—in that arresting costume (1) opposite



2. Citron and gun-metal grey—a fresh alliance to try. Pola Stout made these two friendly woollens, collaborating in suit (2) opposite



3. Diluted blue and fuchsia—a colour team of 1939. Two wools, from John Walther, appear in the successful suit (3) on the facing page



4. Sheer—but not transparent—is the way of new crêpes. This uses North American Rayon. An apt fabric, as you see (4), for a neat dress



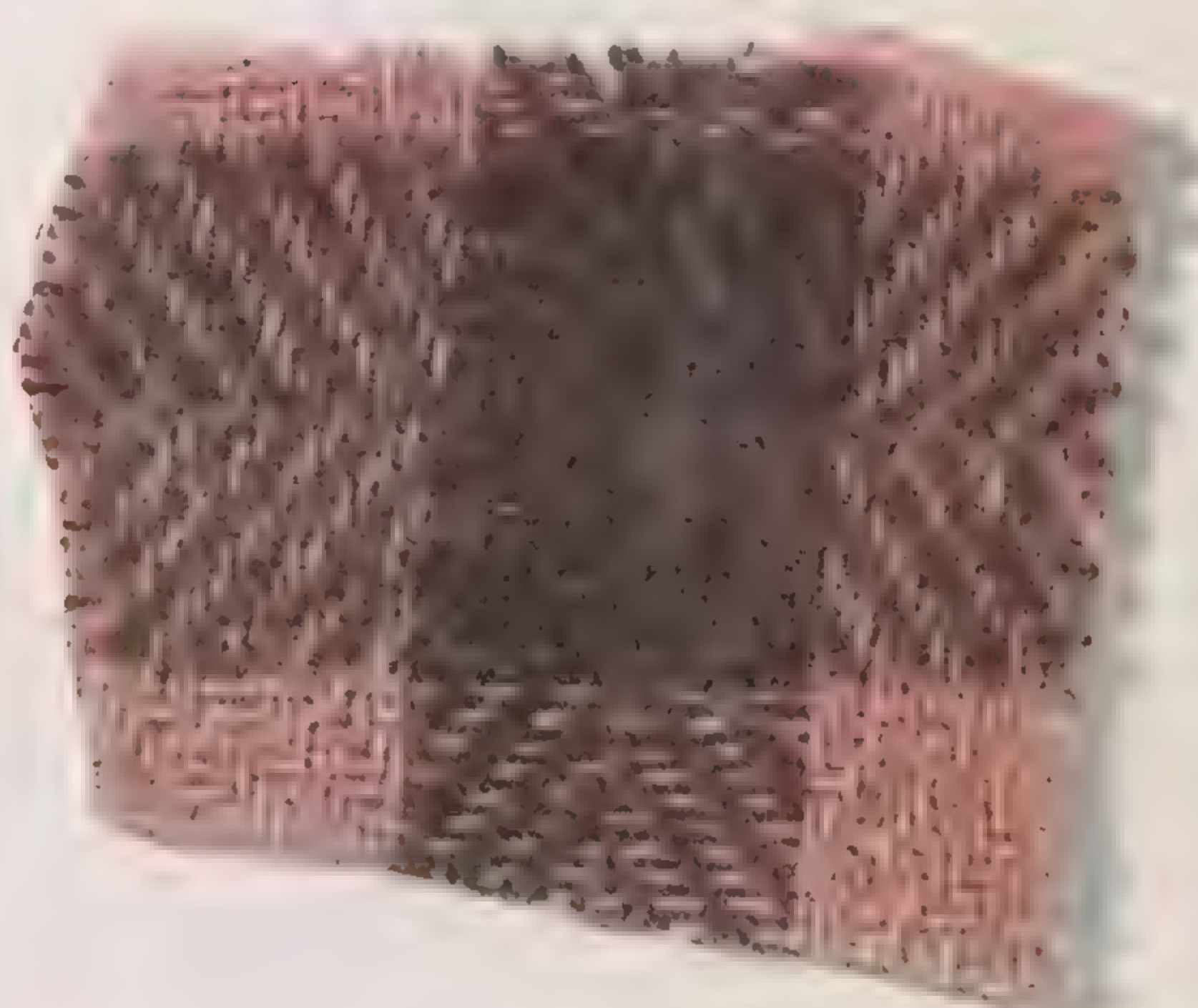
5. Neat scrolls—prints are bent on being neat—for this Cheney silk, which is used for the engaging dress (5) shown on the opposite page



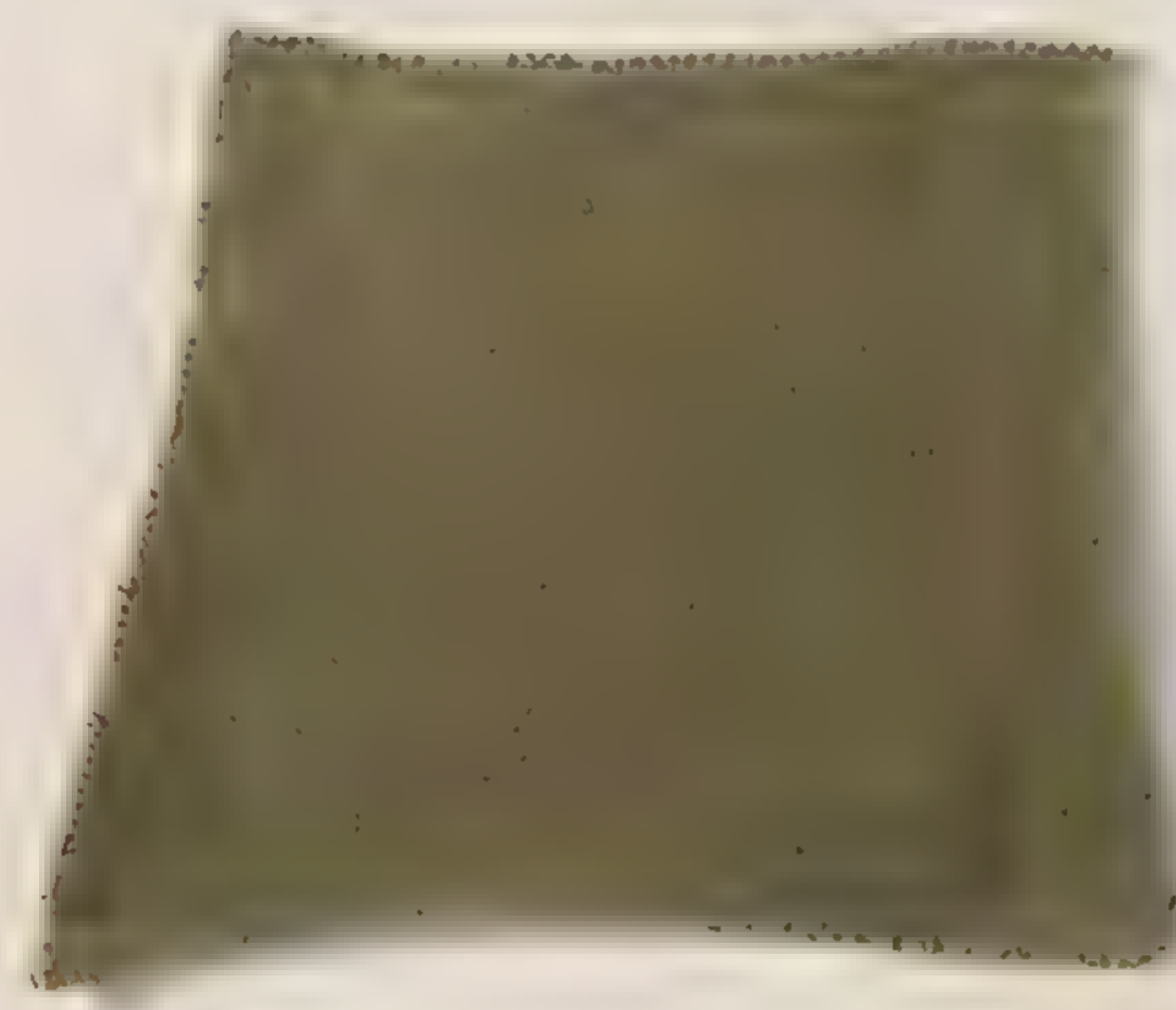
6. Gold—there'll be hoards of it around this spring—and in a sheer-as-chiffon wool from Botany. Shown in dress (6), opposite page



7. Covert (dear old wear-like-iron covert) has renounced its horsey severity and turned soft. Farnsworth made it; you see it in coat (7)

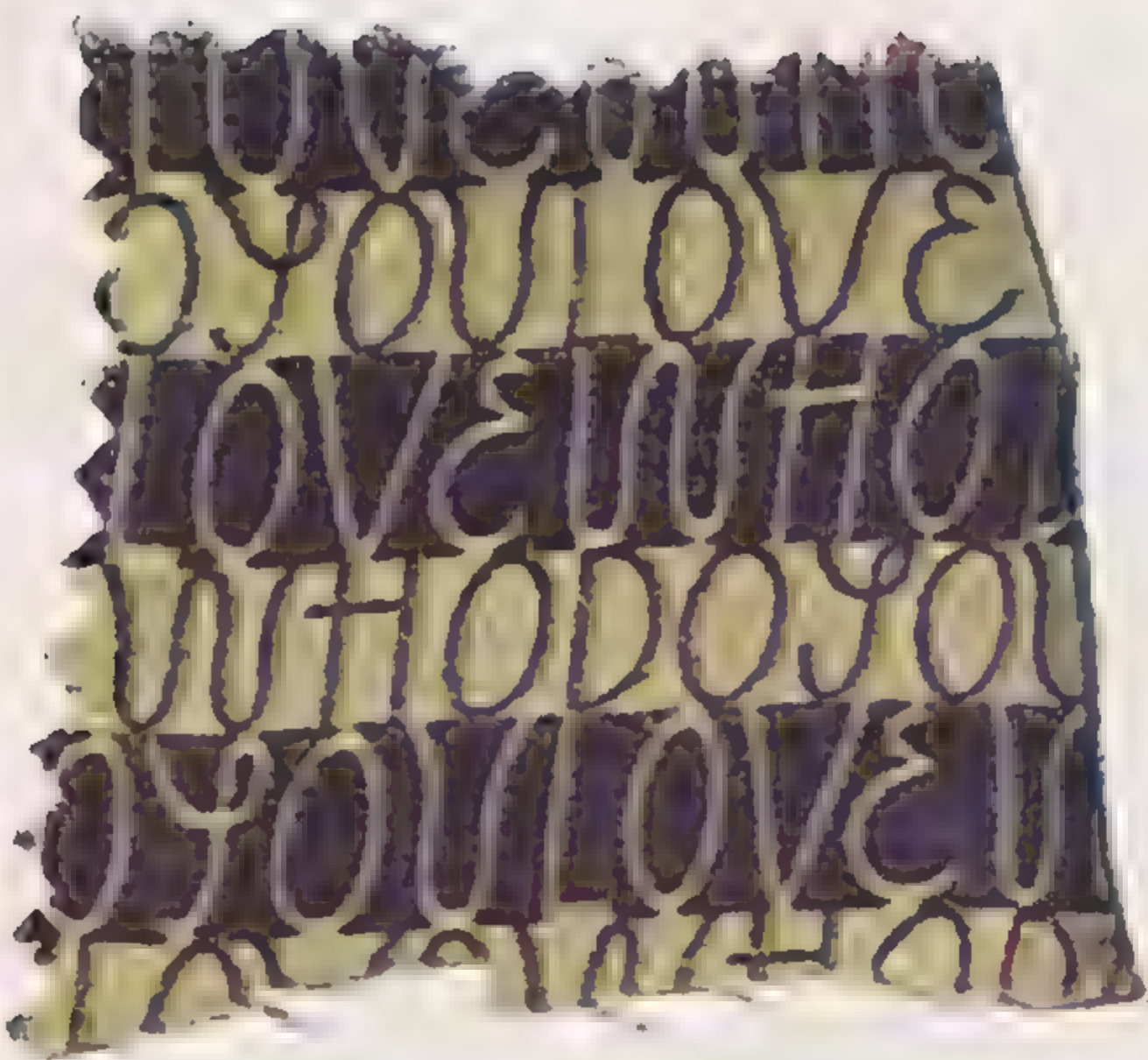


8. Plaid and pink—two reasons why you'll want a coat of this soft wool from Stroock. There's a coat of it (8) shown on the opposite page



9. This "Sag-No-Mor" jersey is not in the least impressionable, but will hop back into shape after each wearing. See dress (9) opposite

the cloth...



1. "Who do you love?" colloquially asks this Crown Tested Rayon crêpe—striping the dress (1) opposite. Fabric; Wesley Simpson



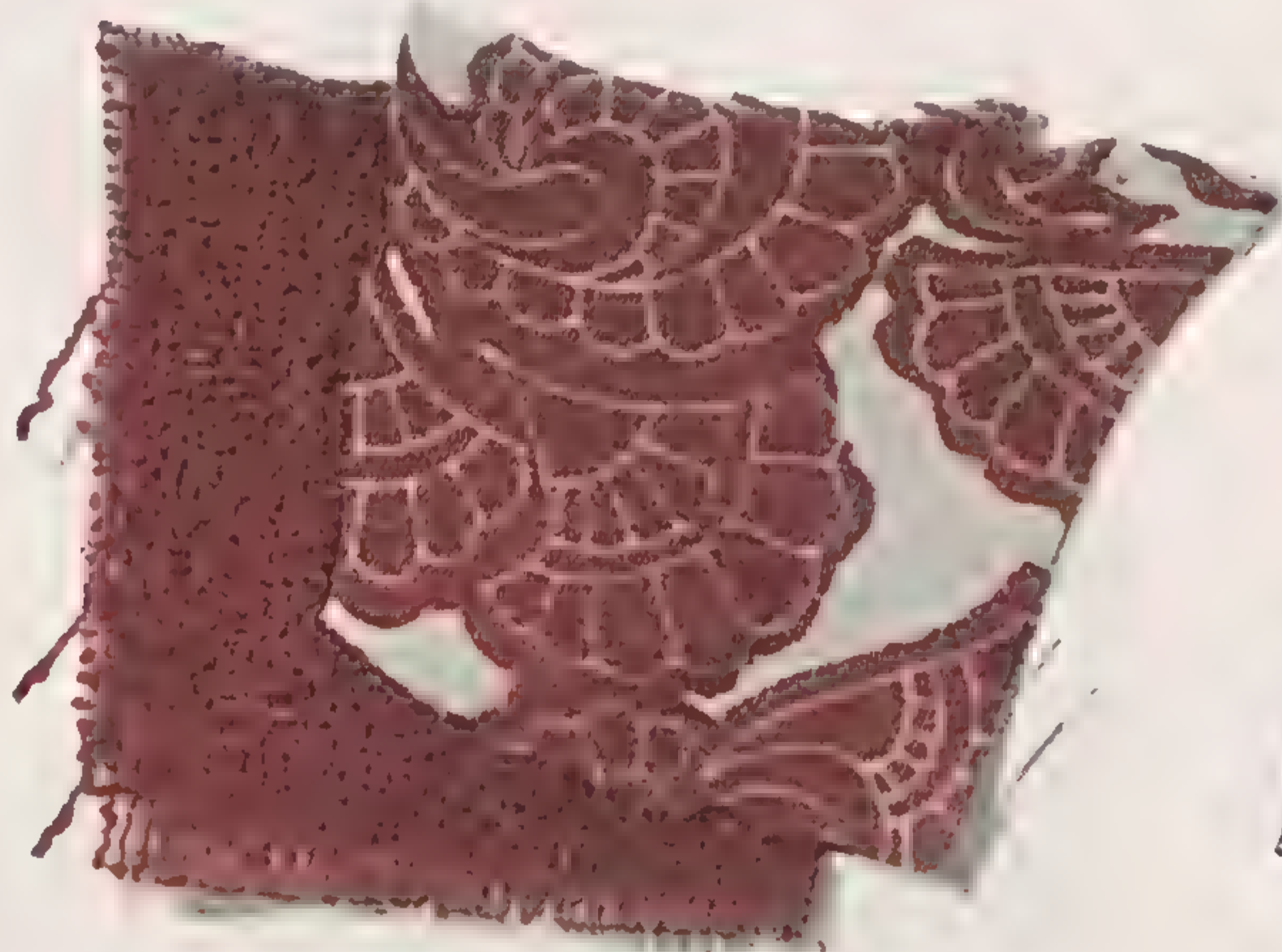
2. Tidy and two-colour are new spring prints—such as this bow-tie design that makes dress (2), opposite. Cohama Fabric, of Enka Rayon



3. Another print in the prim manner. Small chevrons on a Truhu silk crêpe in geranium-red. It makes that dress (3) on the opposite page



4. Virgin wool (straight from the sheep) in the right weight for the spring bolero dress (4) opposite. Diamond-weave twill, by Forstmann



5. Sienna-and-white—an incoming colour scheme. Bourget's printed silk crêpe, Forstmann's sienna wool—both in costume (5), opposite



6. Gabardine, slick-as-a-whistle for the adroit little tailleur (6) on the facing page. This gabardine has a herring-bone weave; from Lorraine



7. A mossy weave of Du Pont Rayon, by Onondaga, which obligingly resists wrinkles. Excellent for dresses such as the one shown (7) opposite



8. A rayon crêpe with an irregular twill—a Celanese fabric that hangs beautifully, as you can see in the evening dress (8) on the facing page



9. Flower prints are growing more orderly. Dwarf flowers, on a cyclamen bed, for this silk from Tissus Haute Couture. Dress (9) opposite

... and the clothes



1. A striped dress with a very young tied-on skirt. The stripe merrily repeats "Who do you love?", as you can read (1) opposite. Cotton Shop



2. The prim school: prim white collar and cuffs, a prim print—the little bow-tie design (2) opposite. Black straw-and-felt Breton. Best



3. A pleated skirt flickering out from a fitted hip-line—a sports dress of that neat, two-colour print shown (3) opposite. Peck and Peck



4. A white-rimmed bolero and neatly tailored dress. Both of the blue twill shown in swatch (4). Napoleonic felt hat. Lord and Taylor



5. The sienna-and-white alliance, seen in the print (5) opposite, for a dress; sienna wool for the long coat. Draped black turban. Best



6. A navy-blue suit—nothing ever quenches America's affection for it—made of the gabardine shown opposite (6). Straw sailor. Macy's



7. A dress in one of the spring blues—a soft flower-blue shown (7) opposite. Two-way tucks, neat white touches, a white straw sailor. Best



8. An evening dress of yellow rayon twill, plus a bolero punctuated with red suede dots. Fabrics shown (8) opposite. Kalmour dress; Best



9. A fan-tucked bodice, a great apron-like skirt, and one of the new tidy flower prints—(9) opposite. Straw bonnet. Saks-Fifth Avenue

White on Black



8311

S-4125

White blouse and revers— of piqué
for a black suit of, say, thin wool.
Suit No. S-4125, designed for sizes 12 to 20; 30 to 40
White revers on a black dress
try it in crisp faille.
Dress No. 8311, designed for sizes 12 to 20; 30 to 38



8309

White yoke of eyelet batiste
fresh as paper narcissus,
on a sheer black dress, No. 8309.
Designed for sizes 12 to 20; 30 to 38

Back views on page 101



White vest of chiffon
 Shirred on a black dress, No. 8308;
 set in a frame of lace.
 Designed for sizes 14 to 20; 32 to 42



White bouquet blooming on Dress No. 8310.
 See the tiered top; graceful skirt.
 Designed for sizes 12 to 20; 30 to 38



White sash of surah
 on a tucked and pleated dress.
 (Make it of filmy black crepe.)
 Dress No. S-4122. Designed for sizes 12 to 20; 30 to 38

Designs for dressmaking



BEGIN WITH BLUE

Blue for spring—the blue of unlocked water, blue flag, night sky. Blue might well be your first choice for a basic colour. Your spring coat, in the large photograph above, is a boxy reefer of blue cheviot. It fits adroitly over such little suits and dresses as the ones shown here. About \$30. The cinnamon straw sailor is a new ally of blue. Milgrim; Marshall Field. Your printed dress is of blue-and-white Enka Rayon. About \$23. Wine straw sailor. Franklin Simon; Jays, of Boston. Your spring suit is three-piece—grosgrain-bound jacket and accordion-pleated skirt of sheer navy-blue wool; a crisp, delicate blouse of white cambric with eyelet embroidery. Approximately \$35 for all three pieces. From Chez Rosette



SHOPS IN OTHER CITIES HAVE THE MODELS ON THESE PAGES

BEGIN WITH GREY

Grey for spring—the grey of pussy-willows, fresh clay, a showery sky. Grey might well be your first choice for a basic colour. Your coat is of Forstmann's grey Porosa. See its princesse lines. About \$50. Straw hat. Best; L. S. Ayres, Indianapolis. Your simple shirt-waist dress, which will serve you all your waking hours, is of pearl-grey Celanese crêpe, with an easy-striding pleated skirt, dazzling white piqué lapels. About \$23. White toyo Breton, with green grosgrain. Jane Engel. Your printed dress has a born affinity for grey—it's a combination of wine and green checks on sulphur silk. This is a B. H. Wragge dress; about \$18. Burnt-toast straw sailor. Bonwit Teller. (VOGUE'S FINDS OF THE FORTNIGHT)



HORST

TOP-SIDE CONTRAST to inject a few bright epigrams into the quiet tenor of your little crêpe evening dresses. Slimly black, the décolletage, sleeves, and hem edged with the fresh flattery of white piqué; from Sada Sacks; Quinn-Maahs, Cleveland. The deeply shirred multicoloured top accentuates the close contours of the purple skirt; Rose Amado; and Walton-Pierce, Detroit. Orchid, purple, and light turquoise striped blouse over a splurge of purple skirt; Turner's of the Waldorf; Millie Oppenheimer, Chicago



DRAW-STRING NECK-LINES pulled in like a miser's money-bag, new and soft after winter's severity. Navy-blue wool, with tender ruffles of linen and Binche lace fluffing at your throat and wrist; from Filer-Machol; Lockharts, Saint Louis. Black velvet—the great skin freshener—outlines the draw-string neck of the domino-printed crêpe dress; Rose Amado; Sax-Kay, Detroit. Black, white, and yellow on a black wool bolero suit; Jonai; Weinberger's, Washington, D. C. All three are Germaine Monteil designs





Young for Her Years

IN this era, the heroine of a good many pieces (on-stage and off) is an older woman. No dewy ingénue at all, but a woman who has slid by the forty, or even the fifty mark. Simple. In gaining her years, she has usually gained also a facile approach to life, a sureness, and a quieter, but richer sense of humour that belong to what is known as woman's estate, that are greater aids to real charm than golden curls.

If you are a woman grown, you have good cause for rejoicing this year—it's a year of feminine, adult, graceful fashions. Among the specific benisons is the longer jacket (that's one on the opposite page) that is gentle to any figure faults you may have slipped into. (Many older women these days keep their young-girl figures.) Box-jackets perform the same kind services. Straight-line coats over print dresses help you acquire height—and subtract from your circumference. This year's compact little prints are particularly kind to architecture that's less than perfect.

The full, easy skirts currently being worn should give you great satisfaction if your legs or your hips are thickish—the flare at the bottom of the skirt balances any top-heaviness above. On the other hand, you can still walk around in the classic straight skirts, if you don't have to worry about such unhappy tendencies. Incidentally, women's clothes are now being designed in size ten, so you don't have to fret if you're tiny. There are quite a few pleated skirts that let you stride unhampered, and pleats and tucks are everywhere. That is nice, because tucked and pleated surfaces are concealing, if you have something to conceal.

Right now seems a good time to bring in that harped-on, but vitally important point—that, if you are an older woman, you must concentrate your clothes money. Dwarfish though your clothes allowance may be, buy one good costume rather than two makeshifts. (Continued on page 94)

- Opposite, first: Fitted to slimming lines—a coat of blue Forstmann wool. Pink-and-blue silk dress. About \$90. Bonwit Teller; Neiman-Marcus
- Second: The longer jacket, for a dress of black-and-white crêpe, in a neat print; a white frill. About \$110. Bonwit Teller; Neiman-Marcus
- Above: Flatterers—the pleated bodice, pleated panel, little sleeves of this dinner-dress of mimosa crêpe. For approximately \$70. Saks-Fifth Avenue

Americas at the Fair



VILES



WE are a friendly nation. When we say, "Come to the Fair"—we really mean it, and we send a special invitation to our neighbours in South America. Bonwit Teller, right in the spirit of the thing, has responded with an *Anchors Aweigh* cry, and sent forth to Rio five (5) gorgeous girl models (four blondes and a brunette) and a cargo of beautiful clothes designed for wear at the World's Fair. Under the direction of Bonwit's travel director, Miss Sally Dickason, these clothes were presented in four fashion shows, in, and en route to, South America.

Sailing from New York on Friday the thirteenth of January, these lovely emissaries gave their first show on the ocean blue, aboard the *S. S. Uruguay*. They landed in Rio and demonstrated the delights of good ready-made clothes to the South American ladies, who usually dress by the European plan—either in clothes from the Paris *couture*, or in clothes made by a local dressmaker. After Rio de Janeiro, and its very elegant Copacabana Casino, Buenos Aires was the next objective. The collection was shown twice here, at the Alvear Palace. The whole mission took only about thirty-eight days, and, though the clothes were not for sale, we're sure that our *couture* made lots of fascinating South American conquests.

Pan-Americana: Nettie Rosenstein's light blue-and-cyclamen silk print dress (photographed above, left). Simple, full in front, and falling in pleats in the skirt, it is anybody's delight. In the photograph below it, a slimming navy-blue coat of sheer wool, buttoned up the left side, topped with a big bunch of saffron-yellow silk flowers, and girded with a wide saffron leather belt. The waving lady (sketched) is dressed in navy-blue, too. Her treasure is a dinner-suit of thin rayon crêpe, with a square-necked top of white piqué, tied with a pair of piqué bows. The jacket over it is of the navy-blue crêpe, with white piqué revers and a white bow stolen from the dress. Two fold-over pockets perch high on the chest.

And these are not all. Because the Fair, and New York, offer so many kinds of things to do, Fair visitors will need many kinds of clothes; with "extras" for New York's fickle weather. Bonwit Teller included a group of bathing-suits, play-clothes for Long Island week-ends, pyjamas, and the like, designed by Clarepotter. And more evening clothes to wear at the Terrace Club, from tailored ones like the dinner-suit shown here, to diaphanous strapless dresses. And more day dresses. And more coats—more of everything that the South American visitor (or any feminine visitor) will wear to the Fair.

2. Lunch for one



3. Dinner begins



1. Sunday Supper

FOUR FINE SOUPS to cream or not to cream

Two-way, double-duty soups are these—versatile, like your ingenious little jacket-and-skirt outfit that suits itself to so many occasions. Delightful soups prepared the usual way, with an equal quantity of water. Delightful, too, and extra-nutritious as cream soups, with milk added instead of water. For instance:

1. CREAM OF ASPARAGUS—Tender green shoots, fresh from the garden, are blended in a velvety purée by Campbell's expert chefs. Fine butter enriches it, and dainty asparagus tips enhance it. Prepared with milk and served forth in a heated tureen, this might well be the *pièce de résistance* of a winter Sunday supper. **2. CREAM OF PEA**—A smooth and soft purée of peas that brims with good garden flavor. A perfect dish for lunch in haste on a crowded day. **3. CREAM OF CELERY**—starts dinner off auspiciously. A delicate purée of fresh, snow-white celery; fine table butter and tender celery pieces added in Campbell's kitchens; then milk added in your kitchen—and there you have a perfect cream of celery to set before your guests. **4. CREAM OF TOMATO**—Keep a weather-eye on your children's milk quota, and let them have Campbell's Tomato Soup as *cream* of tomato often. In it the food-value of sun-ripened tomatoes supplements the nourishment of milk . . . You will find that these accommodating, two-way soups fit perfectly into many a menu. Find out soon, won't you?



4. Children's meal

Campbell's Soups

LOOK FOR THE RED-AND-WHITE LABEL



Tailored in the English Manner

STROLLER features a club convertible collar which may be worn open or fastened at the throat, and self-fabric-threaded buttons.

Debwin
SHIRTS

LA SALLE is recommended for its little-girl collar, squared shoulders, and accented stitching lines. Both models are made of fine acetate rayon crepe in diagonal weave, and come in all the new spring shades.

\$3.50

ALL LEADING RETAILERS

Debwin Classics, famous for their fine tailoring and fit, take on delightful detail and finish in their latest presentation. These newest Debwins capture the laurels in a season that recognizes the fashion importance of the feminine shirt.

MARKAY WAIST HOUSE
525 Seventh Ave.
New York City

DISCOVERIES IN BEAUTY



Guerlain's Lilas lipstick is a true lilac shade and looks very new and effective. Experiment with it at first by night; you will soon find yourself carrying it over to daytime, to complement certain costume colours

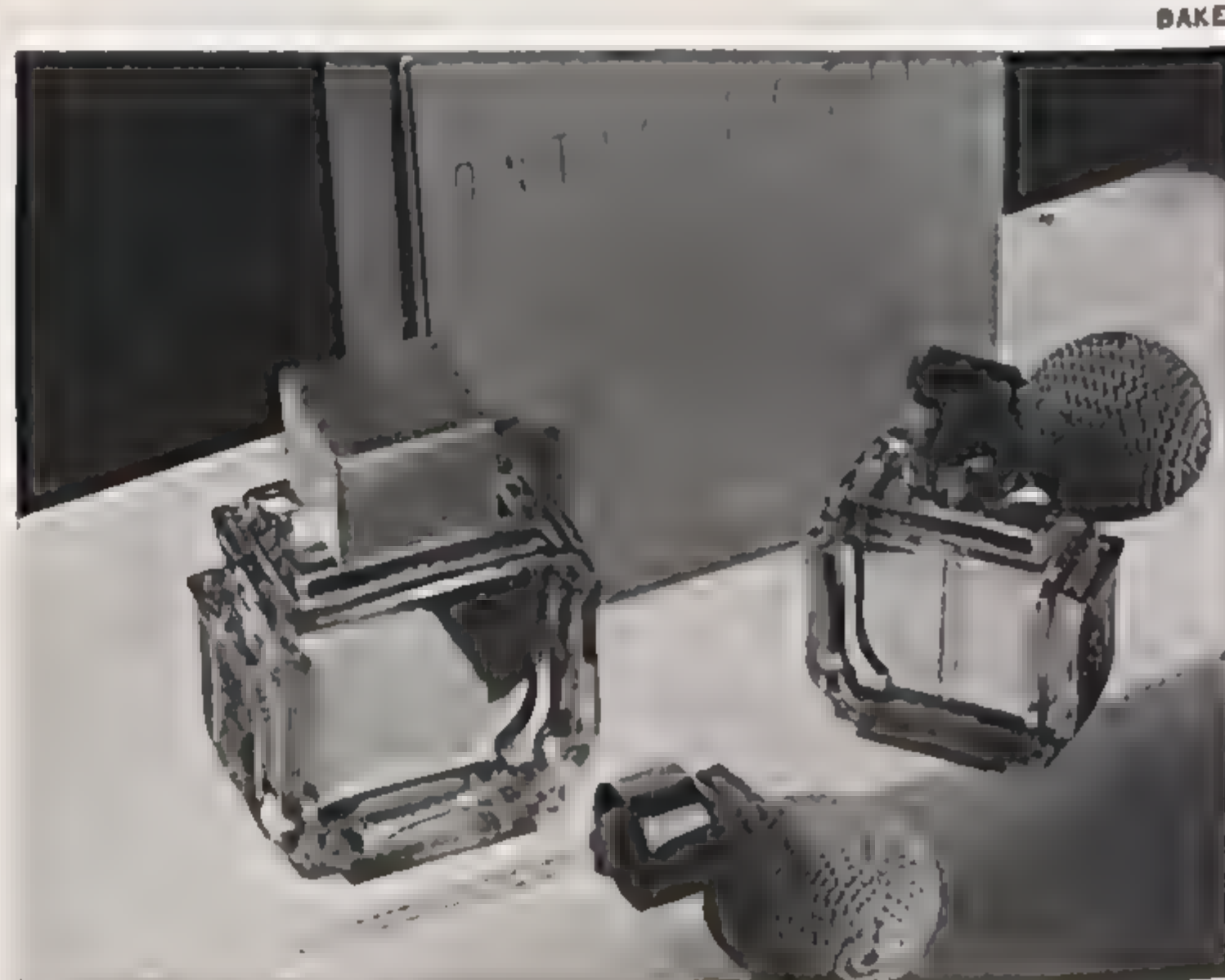
SOFT, shining hair—the sort that makes you want to touch it—is a major asset that every woman can possess. But how many of us do? We have our heads anointed with setting lotions and sit under the artificial heat of dryers, and do little to counteract the effect of these except to wish vaguely that our hair looked the way it did when we were little girls.

If you have a yearning to see the softness and sheen returned to your hair, go up to Carolyn Nelson's charming salon at 1 East Fifty-Seventh Street and put your head in the hands of Mrs. Wilson. But you must put it there for a series of treatments, for dull hair can't be made lustrous overnight, no matter who works on it.

If your scalp is in poor condition, the first step at this salon is a scalp "peel," a liquid brushed into the scalp which makes the dead cuticle peel off in flakes. Then, you sit in front of a basin—no lolling back in a chair for this procedure—and your hair is washed and washed and rinsed and rinsed until it is so clean it couldn't be any cleaner. The drying takes place entirely by hand, with strong, steady brushing. In fact, the whole business reminds you of the way your hair was washed when you were a child and the "hair lady" came regularly to your house, her equipment in a little black bag.

At Carolyn Nelson's, they like to wash your hair every week during the first part of the treatment series. Later, tonic treatments are alternated with shampoos, or you can have a superior dry shampoo that doesn't disturb your wave.

Miss Nelson's work deals primarily with corrective facial treatments, which she prescribes individually, and, once clients discover the wonders that are accomplished for hair in this establishment, they swear loyalty on both counts. (Continued on page 96)



Lenthéric's "Anticipation," a scent as fresh as it is lasting, has a following that practically amounts to a cult. Its devotees will welcome its new addition—removable atomizer tops for both sizes of the bottles



Valentines, Violets and Vows FOR THEM



**WISE GIRLS DEPEND ON THIS EXTRA SKIN CARE—
THEY CREAM EXTRA "SKIN-VITAMIN" INTO THEIR SKIN!***



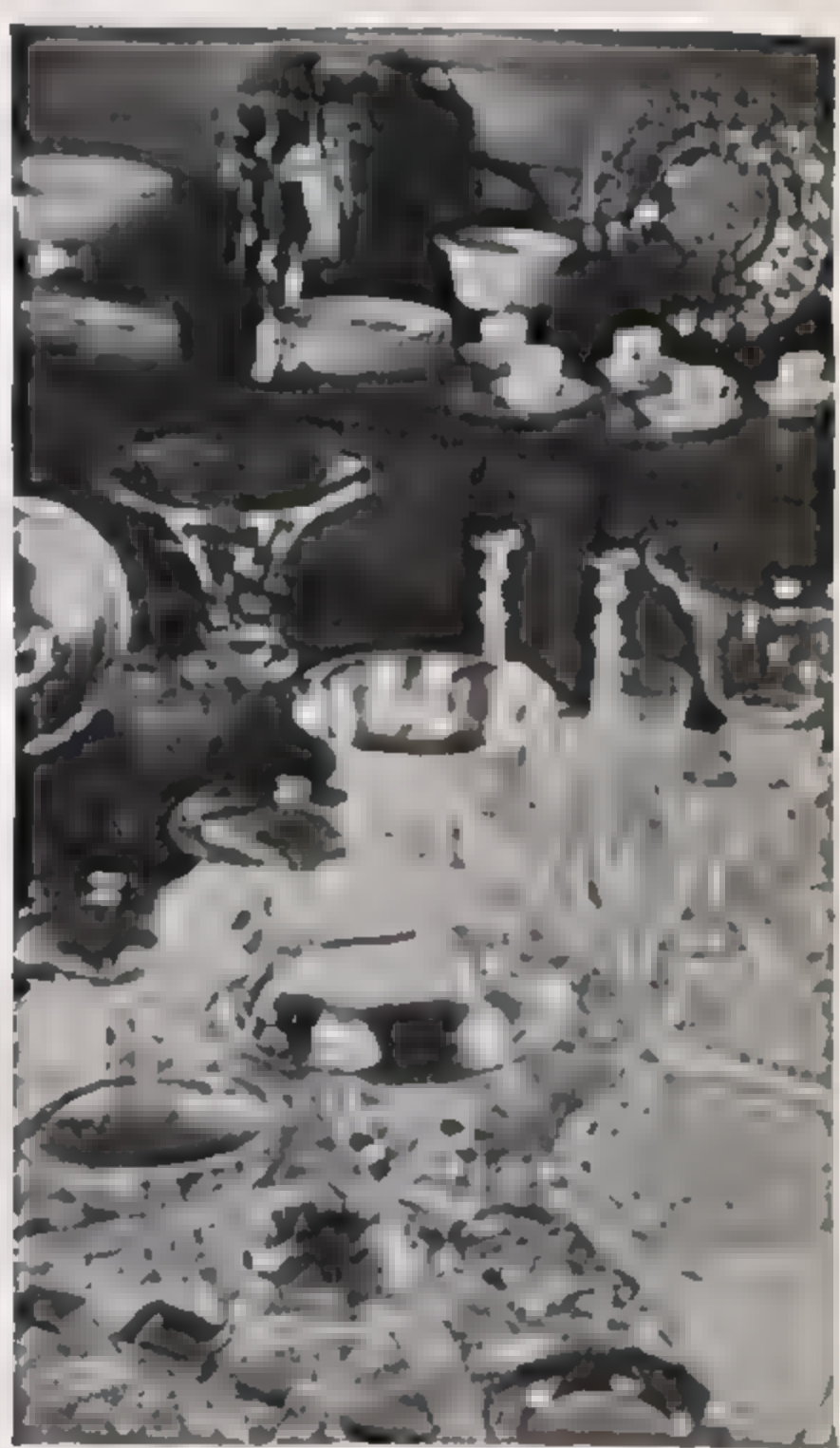
Boy Teaches Girl—Nancy Hoguet gets a lesson in the fine art of hitting the bull's-eye. Her fresh young skin gets simple and intelligent care. "I cream my skin every day with Pond's Cold Cream. That puts extra 'skin-vitamin' into it, besides **cleaning** and **softening** it."



Most Snapshotted Engaged Couple—Anne Clark Roosevelt faced the camera squad cheerfully for 4 hours straight in exchange for 3 weeks' privacy before her wedding! She says: "'Skin-vitamin' helps **skin health**. I'm glad to have this plus element in such a good cream as Pond's."



Big Moment—Camilla Morgan (now Mrs. Remsen Donald) finds it takes two to cut a cake. "I'll always use Pond's," she says. "When skin needs Vitamin A, it gets **rough** and **dry**. Pond's Cold Cream helps make up for this."



245 Presents—Marjorie Fairchild sails for Bermuda honeymoon day after her wedding at St. Thomas's—one of the prettiest weddings of the season. She says: "Pond's was famous when I was still in my high chair. I use it for the reason they did then—to smooth skin **beautifully** for make-up."



Vitamin A, the "skin-vitamin," is necessary to skin health. Skin that lacks this vitamin becomes rough and dry. But when "skin-vitamin" is restored, it helps make skin soft again. Scientists found that this vitamin, applied to the skin, healed wounds and burns **quicker**.

● Now this "skin-vitamin" is in every jar of Pond's Cold Cream! Use Pond's night and morning and before make-up. Same jars, labels, prices.

* Statements concerning the effects of the "skin-vitamin" applied to the skin are based upon medical literature and tests on the skin of animals following an accepted laboratory method.

Tune in on "THOSE WE LOVE," Pond's Program, Mondays, 8:30 P. M., N.Y. Time, N.B.C.

Copyright, 1939, Pond's Extract Company

YOUNG FOR HER YEARS

(Continued from page 89) Your good costume will fit you perfectly; it will keep its shape for a long lifetime; it will give you assurance. All of this spring's garden-border colours are made to inspire your wardrobe and yourself. Pastels are very gentling to your face, and very subtle with grey hair. Yellow, one of the foremost contenders for spring, is good in soft shades or when subdued by another colour—such as grey. You can wear bright pinks and fuchsias and reds, but use them sparingly—for small accenting touches, or splashes in prints. Navy-blue and black, your best bets for producing optical illusions about your figure, are always with us.

The current hats should make you take a deep breath of pleasure—for becomingness is the aim and effect. There are hats of all shapes and sizes, most of them softened with veiling or feathers or flowers. You'll look *pretty*. There's so much choice you don't need to wear a juvenile or silly hat.

During your career, it's probable that you've accumulated quite a hoard of old jewellery, pieces put away and forgotten. This is a good year to dig them out—the chatelaines, locket, stick-pins, brooches. Some you can wear as is—others can be redesigned.

Heaven knows, good grooming is important for every one, but especially so for older women. When the colour-key of your hair and complexion gets lower, you need softer, pinker make-up. Now you can find light shades of everything—delicate eye shadow; pink lipstick; light foundations.

It's especially important for you to pay attention to your eyes. You do, we hope, carefully tend the areas around them, bathe them, use astringent pads on them. As to make-up, if eye shadow is becoming and doesn't make you look hollow-eyed, by all means use it—a light shade of blue, say, or a soft green. Brushing will encourage sparse lashes, and, if you balk at mascara, there's a paste that darkens your lashes neatly.

And your hair. Two main rules—first, always keep it in perfect order; and second, keep it soft and flattering around your face. If your hair looks distinguished up, elevate it. If it is naturally curly, try it cut short and swept into feather-curls. Combs look especially distinguished in grey hair.

If your hair is really white, you may consider yourself patted on the head by the gods. White hair should be treated like a jewel. Have oil treatments, get the best possible permanents, avoid yellowing by having expertly administered blue rinses. And wear jewel tones—ruby, emerald, amethyst, sapphire—magnificent with white hair.

Avoid mistakes like clinging to the make-up you used years ago. Avoid too light or too dark powder and that unfortunate shade of old-rose rouge. Remember that your neck is frequently visible, and use a foundation on it. Take time with your hands—they can be beautiful. You owe it to your Public to take the time, and care, for all these things. After all, you—the older woman—are the Woman of the Hour.

Soft, flowing lines for a renaissance of your figure. Pleats flow from neck to hem. Rosy-red and green print on black. About \$35; at Russeks



Freedom of movement

BY PAUL SARGENT

IN DEMI-TASSE RAYON SHEER, A COHAMA FABRIC

A stud dress* that is very tomorrow! Back fullness to the blouse. Pleats in the skirt all round. Handmade studs with rhinestone borders. A fashion-right, freedom-loving dress Paul Sargent designed for you to wear everywhere. In Cohama's figure-flattering sleek sheer. Smoky spring pastels, navy, black. Sizes 12-20, 36-44. Under \$20.00

*Design patent applied for

MANDEL BROTHERS...CHICAGO STERN BROTHERS...NEW YORK KAUFMANN'S...PITTSBURGH

Amarillo Marizon Co.
Boston E. T. Slattery & Co.
Cedar Rapids . . . Killian Company, Inc.
Chattanooga Pickett's, Inc.
Cleveland Highbee Company
Corpus Christi . . M. Lichtenstein & Son
Dallas La Mode, Inc.
Davenport Scharff's
Des Moines Yunker Brothers
Dubuque J. F. Stampfer Co.
Elgin Joseph Spiess Co.
Houston Sakowitz Bros.
Huntington, W. Va.

Princess Shoppe, Inc.
Indianapolis . . . William H. Block Co.
Iowa City Strub Wareham Co.
Janesville Hagen's House of Fashion
Kalamazoo Gilmore Brothers
Kansas City, Mo. . Woolf Brothers, Inc.
Lincoln Hovland Swanson Co., Inc.
Marquette Smartwear

Milwaukee Boston Store
Minneapolis . . . L. S. Donaldson Co.
Nashville Rich Schwartz & Joseph
Oklahoma City

Kerr Dry Goods Co., Inc.
Omaha Herzberg's, Inc.
Philadelphia Gimbel Brothers
Quincy Halbach, Schroeder Co.
Saginaw Sobel Brothers
San Angelo Cox Rushing & Greer Co.
San Antonio Vogue, Inc.
Shreveport

Hearne Dry Goods Co., Ltd.
Topeka Pelletier Stores Co.
Tulsa Woolf Brothers, Inc.
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Wichita Falls

W. B. McClurkan & Co., Inc.
Sardeson-Hovland Wareham (group)

AVAILABLE AT THESE AND OTHER LEADING STORES FROM COAST TO COAST

Paul Sargent

325 WEST JACKSON BOULEVARD, CHICAGO, ILLINOIS
ALL ORIGINALS BEAR "PAUL SARGENT" LABELS



You can wear it—the Longer Jacket—because it pares down your hips encouragingly. The rose tweed is violet-checked, for contrast. Bonwit Teller

Does amazing things for dry thirsty skin



Famous Salon Formula Helps Solve One Of Woman's Greatest Beauty Problems!

Dry Skin is the skin that wrinkles early and soon loses its soft fresh look. And in this modern age of overheated rooms, dust and soot, exposure to wind and sun—eight out of ten women are usually confronted with this trying beauty menace. Skin specialists constantly advise never to let your skin become dry if you wish to help retain an enviable youthful complexion. And they have proved it is an *erroneous* belief that the dryer the skin, the heavier the cream should be—

In reality, a *dry* skin needs a light cream. And to meet this urgent need for a light but rich cream, Primrose House created

its famous Salon Formula — **DRY SKIN MIXTURE.**

Dry Skin Mixture is a blend containing 4 of the most highly effective softening oils. The moment you apply it, you realize it's different from any cream you ever used—so readily absorbed and never leaves any greasy residue. Even after a few applications your skin seems to lose that tight, drawn look, becoming soft, smooth and supple. Dry Skin Mixture is excellent for crepy throat, rough hands and coarse aging skin at elbows. Don't fail to get a jar today. All the better shops. \$3 and \$6.

Primrose House *Dry Skin Mixture*

595 Fifth Avenue, New York

OTHER PRIMROSE HOUSE AIDS TO LOVELINESS

You will find a Primrose House Product for every beauty need, each made from the finest ingredients to *protect* as well as to help *beautify* your skin.

Chiffon Powder:

The powder that has no shine. Does away with that artificial "made-up" look, yet clings becomingly for hours. 7 shades. \$3 and \$1 the box.

Chiffon Cleansing Cream:

New advanced method of cleansing especially recommended for sensitive skins that rebel at heavy creams. \$3, \$1.75 and \$1.

Smoothskin Cream:

For lubricating a young or average skin. Helps to supple and give petal smoothness. \$3, \$1.75 and \$1.

Skin Freshener:

Mild toning and refreshing lotion that removes every trace of surface grease and tones the pores. \$5, \$2 and 85¢.

Smoothskin Oil:

A light vegetable oil to help soften and smooth dry, rough skin. Splendid massage oil for entire body. Never leaves skin sticky or greasy. \$1.75, \$1.

Petal Bloom:

A fine finishing lotion for face, neck, shoulders and arms. Especially blended so that it does not dry the skin or coarsen the pores. \$1.50.

Also rouge, eye shadow and lipsticks of the usual superior Primrose House quality.

When in New York be sure to visit our Fifth Avenue Salon and learn why our scientific treatments can accomplish such an improvement in your skin.

CARIBBEAN *Highlights*



Visit tropic shores that gleam like gems against the blue Caribbean. Each sunny port presents an endless chain of absorbing interest—gayety—adventure. Each hour aboard your smart white turbo-electric liner is as delightful as Guest Cruise



hospitality, engaging company can make it...with an outside, first class stateroom, outdoor pool...a gay orchestra, sound movies and unrivalled menus. . . . *Every Saturday* there's a cruise from New York to Costa Rica with 2 calls at



Havana, and a visit to the Panama Canal Zone (15 Days, \$210 up)...*Every Wednesday* a cruise to Puerto Colombia (Barranquilla) and Cartagena, Colombia, S. A., with 2 calls at Kingston, Jamaica, B. W. I. and a visit to the Panama

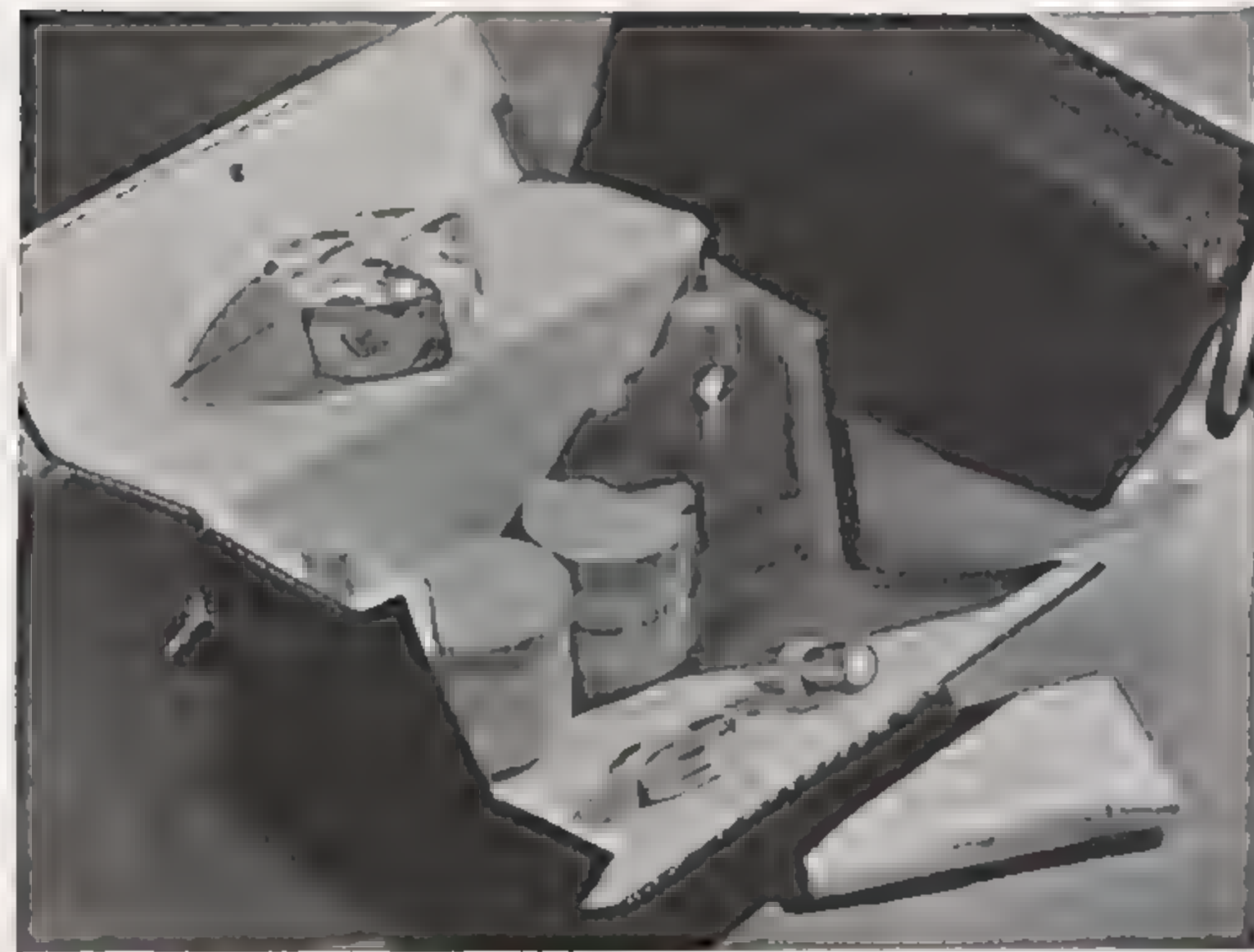


Canal Zone (15 Days—\$210 up)...*Alternate Saturdays*—tours to the Highlands of Guatemala with calls at Santiago, Cuba and Honduras (26 days, all expenses \$295 up). Ask about other services from New York, Philadelphia and New Orleans.

Apply any Authorized Travel Agent or United Fruit Company, Pier 3, N. R., or 632 Fifth Ave., N. Y.; 111 W. Washington St., Chicago; 321 St. Charles St., New Orleans; Pier 9, North Wharves, Philadelphia; 201 Tremont St., Boston.

GREAT WHITE FLEET

DISCOVERIES IN BEAUTY



Coty has produced a triumphant beauty-case that looks like a hand-bag, with its convenient strap across the top. The fittings are complete, including a box of the classic Air-Spun Powder, all at a modest price

(Continued from page 92) This is a season when a new lipstick suddenly becomes a necessity. No matter how much you liked your last experiment, you are ready to make a new one. Or if you have been clinging to your old colour, you feel that now is the time to try new things.

There are various new shades to choose from, and Louis Philippe has just introduced one that is a sort of transition shade—new and fresh-looking, without being extreme. This is known as Formal Red, and you can wear it with almost any costume colour. It is a bright red, rather light, with just enough blue in it to complement clothes that demand a blue tone, and it is almost universally becoming.

You undoubtedly know the virtues of the Louis Philippe lipstick—the way in which the colour endures and the sheen it gives to the lips—and the new Formal Red carries on the tradition. You will find the new shade, together with the other members of the Louis Philippe family, in stores throughout the country.

There are times when a creamy liquid cleanser is an absolutely perfect preparation. You want to clean your face quickly. You want something that will serve as a powder base, as well. You want a preparation that you can carry in your hand-bag.

The new Evening in Paris Trio-Lotion is exactly such a preparation. It is a bland liquid that goes smoothly over your skin and gently, but firmly, removes dirt and make-up. It softens while it cleans, and it leaves a most satisfactory base for make-up. It is scented with "Evening in Paris" fragrance, and comes in a good-sized bottle for a little price. If you fill a small, separate bottle, you can carry it with you in your purse when you know that you are going to need quick rejuvenation during the day.



The new Toujours Moi lipstick by Corday has the "Toujours Moi" scent incorporated in it, and the design of the perfume bottle chased on the case. The stick itself is creamy and smooth, and comes in five shades

Orchids to the girl whose kiss never smears!

Here's thrilling lip color that can't smear

... won't rub off ... lasts out the night

... and won't dry your lips



ORIGINAL PRINCESS PAT

liquid lip tone



SHADES—

ENGLISH TINT • LIGHT • TROPIC
PARISIAN • MEDIUM • REGAL

How unusual you'll be ... a thoroughly exciting creature worth orchids and more ... rubies—diamonds—emeralds, perhaps ... when the red of your lips stays where it belongs, regardless of what you do. Think of it! Even a million kisses would fail utterly to smear LIQUID Lip Tone or to steal even a whit of its definitely provocative color from your lips. The longest evening flies too quickly for such too-lovely lips and when it ends, the first application of LIQUID Lip Tone still is gay. And if your lips are inclined toward dryness ... particularly in winter ... LIQUID Lip Tone is a heaven-sent blessing. It positively will *not* dry your lips and actually protects them ... so they may always be smooth and soft—a sweet recollection. Of the six LIQUID Lip Tone shades, you'll want at least two. Each is a dollar ... but “priceless” to you! AVOID IMITATIONS—the original liquid lipstick (patent pending) bears the name Princess Pat on every package. Look for it if you want ALL the advantages of liquid lip color.

P R I N C E S S P A T L I Q U I D L I P T O N E • C H I C A G O

'STA-UP-TOP' LE GANT*



BY
REDFERN

WON'T
ROLL
OVER

*"This is what gives you a slim
waist, Mother—'Sta-Up-Top'!"*

"I love its comfort, too!"

Daughter knows that Fashion's highlight today is the slender waist. And she has found that "Sta-Up-Top" Le Gant hugs and slims her waist like an extra set of muscles! There are girdles and pantie girdles, many with "TwoWay-OneWay" for back hip flatness. Like all Le Gants, "Sta-Up-Top" is the corset that's different, because it has the *comfort of elastic with the control of cloth.*

Both wear A'lure, the s-t-r-e-t-c-h-a-b-l-e bra. A'lures are made for all figures, \$1.50 to \$5.

Write for illustrated booklet, "Recipes for Figure Beauty." The Warner Brothers Co., 200 Madison Ave., New York, N.Y. In Canada, The Parisian Corset Mfg. Co., Quebec.

"STA-UP-TOP" LE GANT \$5 TO \$35
OTHER GIRDLES AND CORSELETTES
\$5 TO \$35. AT BETTER SHOPS

A JUMP AHEAD OF BLUEBIRDS



Above: You'll want this dress for promenading city pavements—right now under your coat—before very long, all by itself. It's a Carolyn dress of blue crêpe, with points for you to notice: the new lower waist-line, tucked top, the neat polka-dot print of gilet and sleeves. Try it with a white hat, white gloves—and a spray of pink hyacinths. Dress; Arnold Constable

Below: You'll want this dress for striding across fresh-turned fields on country week-ends—or to pack somewhere in your headed-South bag. It's a Marinette knitted dress in soft light blue, and you know how firmly knitted dresses withstand wrinkles. A scarf tucks in at the throat, and there's a pigskin belt to cinch it in. You'll find this at Peck and Peck



TONI FRISSELL



© 1939
W. B. Co.

Pat. No. 2,136,742

*Reg. U.S. Pat. Off.

Invitation to pause...refresh



Serve Coca-Cola cold... ice-cold...
pre-cooled in your refrigerator.



COPYRIGHT 1939, THE COCA-COLA COMPANY



THE SIX-BOTTLE CARTON

There's no place like home for *the pause that refreshes* with ice-cold Coca-Cola. It adds to relaxation what relaxation always needs...pure, wholesome refreshment.

"YOURS *for* LOVELINESS!"



"YOU can't look lovely unless you *feel* lovely . . . and that demands the right environment.

"That's why I bought the loveliest car of the year . . . the beautiful modern Chrysler. It adds distinction just to have that tapered beauty sitting in front of the house . . . or your hostess' house.

"And when you step into it, you never fail to thrill to its lovely interior . . . that gorgeous plastic instrument panel . . . the rich broadcloth upholstery . . . the excellent taste in all details of trim and hardware. I'd be proud to ask a queen to sit on those luxurious divans of seats.

"The grandest car to drive you ever saw! Seems to know you can't look lovely if you're wrenching at the wheel, biting your tongue every time you go over a bump, or pushing for dear life on the brake. So this Chrysler just carries you around on a pillow . . . and a very delightful pillow, at that.

"How important you feel when all that magnificent power leaps to life at your touch! How accomplished you feel when you shift gears so lightly and expertly with the marvelous steering wheel gear-shift!

"Who wouldn't feel lovely . . . and look lovely . . . in such a lovely car? I'm yours for loveliness . . . Be lovely . . . be modern . . . buy Chrysler!"

★ ★ ★

1939 CHRYSLER ROYAL . . . 100 horsepower, 119-inch wheelbase.

1939 CHRYSLER IMPERIAL . . . 135 horsepower, 125-inch wheelbase.

Also Chrysler's famous Custom Imperial in five and seven passenger sedans and limousines . . . with Chrysler's amazing new transmission advancement, the Fluid Drive.

★ TUNE IN ON MAJOR BOWES, COLUMBIA NETWORK, EVERY THURSDAY, 9:00 TO 10:00 P. M., EASTERN STANDARD TIME

The Lady . . . wears a baum marten jacket and coq-feathered cap from Bergdorf Goodman. Ruby and diamond clip from Trabert & Hoeffler-Mauboussin
The Car . . . A Chrysler Royal Sedan



BE MODERN

Buy Chrysler!

SAVELY SORINE

THE recently completed portrait of H. R. H. the Duchess of Kent [which is shown in this issue, on page 55] constitutes the second picture in Vogue's "Portrait-Painters of To-Day," a series inaugurated in the January 1 issue, with a painting, by Simon Elwes, of Mrs. Cornelius Vanderbilt Whitney.

The object of the Editors is to present the work of twelve distinguished painters in avowedly different groups, to the end that our readers may judge between their several and separated schools of portraiture.

Savely Sorine, the Russian painter, has spent the major part of his professional life in America, France, and England. (The Duchess of Kent is herself half Russian in origin, her mother having been the Grand Duchess Elena Vladimirovna.)

Sorine, after graduating from the Academy in Saint Petersburg, where he won the Prix de Rome, continued his studies in France. He determined not to follow in the footsteps of the famous Russians, like Seroff, Bruloff, and Kiprensky, but to cast in his lot as a disciple of Ingres and David. Indeed, there is still, in the work of this painter, more than a suggestion of these French influences; in his composition, spatial arrangement, and simplification of forms, and in his gamut of earth colours—browns, ochres, umbers, blacks, rose, and oyster-grey.

In the matter of his psychology, his approach is a little more French than Russian, as witnessed by the extreme delicacy of his modelling and his restrained, almost overguarded, appeal to anything like sentiment.

Sorine, during his eventful career, has painted a wide variety of sit-

ters, including the present Queen of England, the Princess Olga Orloff, Princess Marie Eristoff, Mrs. Harrison Williams, Anna Pavlowa, Mrs. H. H. Rogers, Princess Melitta Tschelokoeff, Eleonora Duse, Princess Dadiani, Mrs. John Barry Ryan, junior, Lillian Gish, Mrs. Pierre S. du Pont, and Mrs. Otto H. Kahn, not to mention his intimate friends—Léonide Chestoff, the philosopher, Rimsky-Korsakov, Bakst, Diaghileff, Chaliapin, and Gorky, the two latter being, along with Pavlowa, among his first portrait subjects.

When Sorine begins a portrait, he studies the subject with an anxious and searching eye, in an effort to grasp and understand its æsthetic significance and interior life. He never "draws in" the portrait until he has arrived at what he thinks a really correct perception of his sitter's spirit.

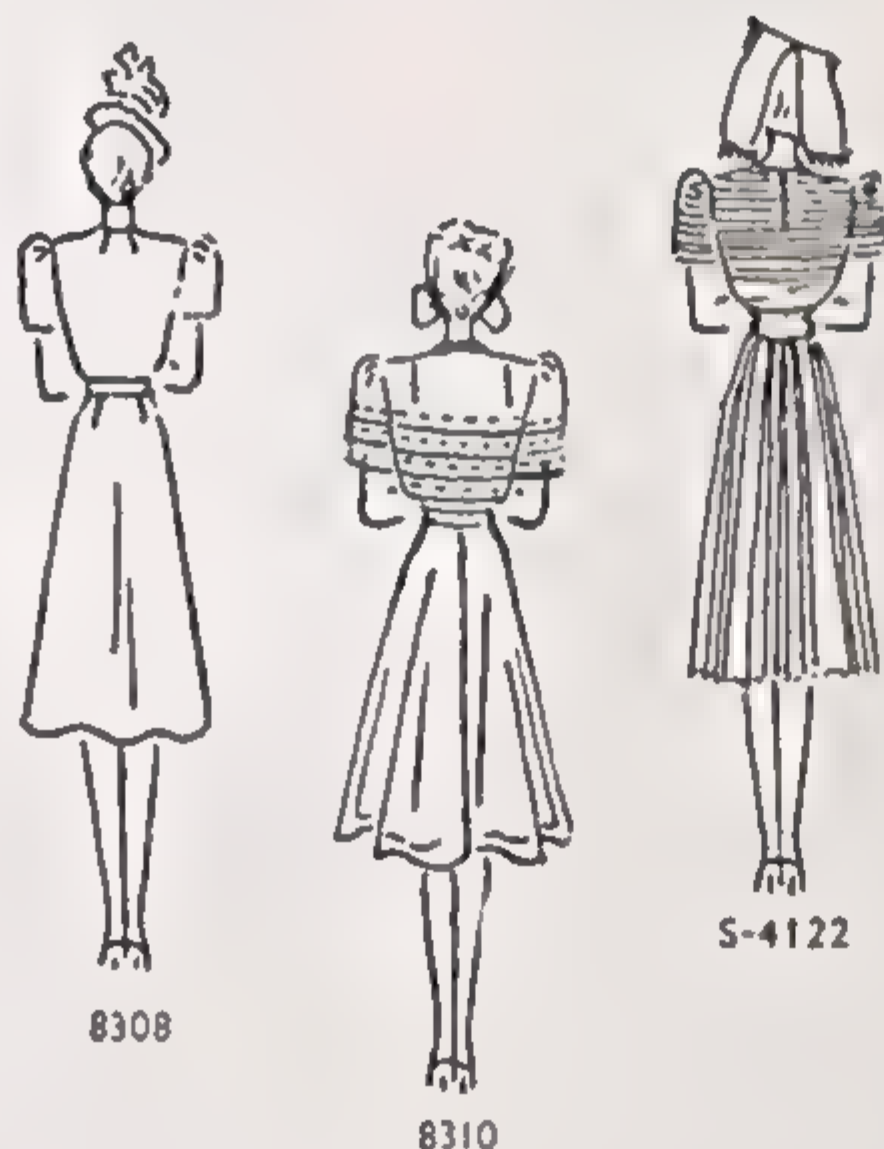
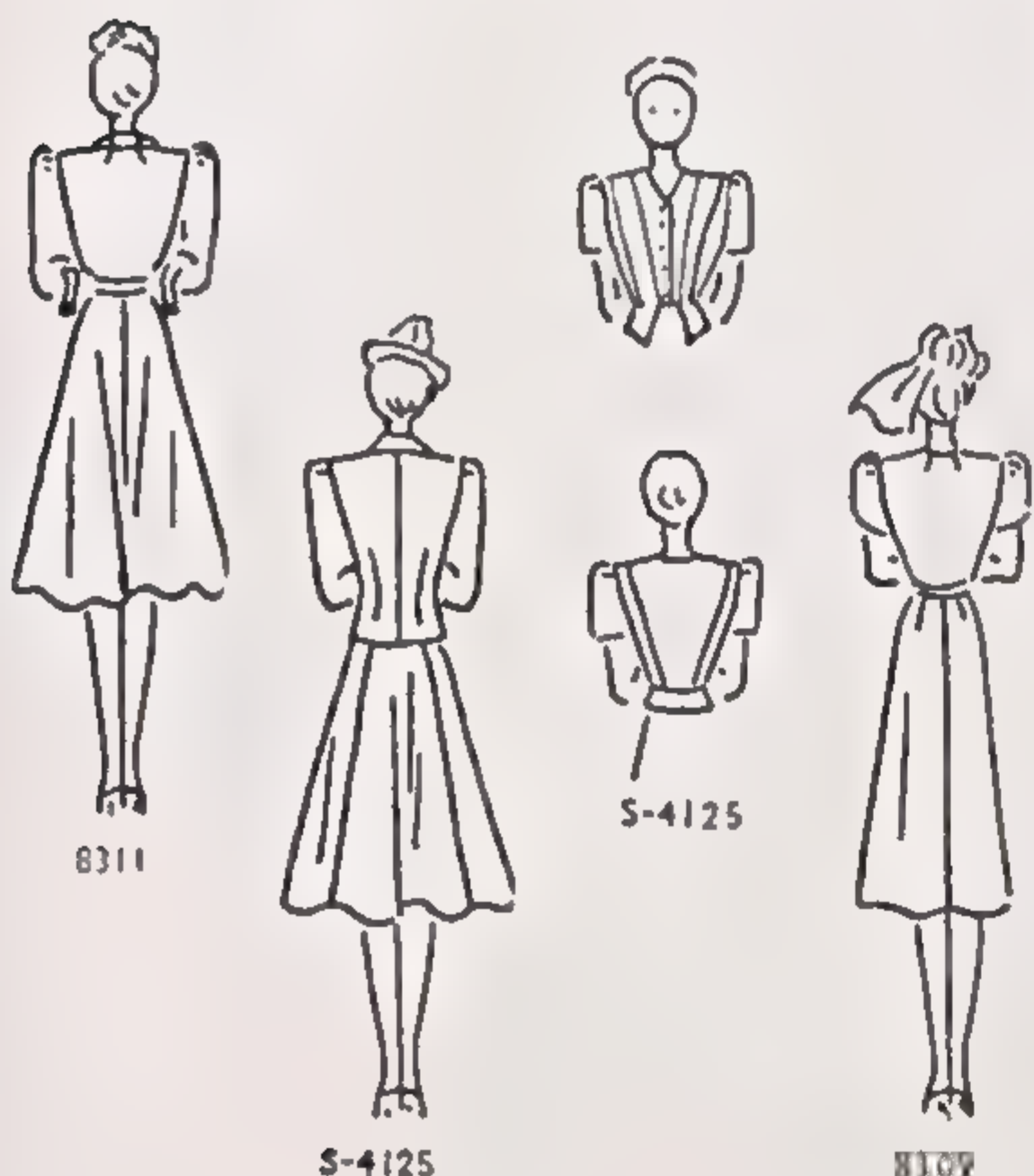
Colour, in itself, does not fascinate him. He regards a palette as only a means by which to impart life to the form; for it is the form which chiefly occupies him. Experience has taught him that, with shades of grey and a generally low colour scale, he can develop form and true character with greater dignity and reserve than with a palette alive with colour.

In his pictures, Sorine leaves nothing to hazard; even the smallest detail of the hair is married to his conception of the figure as a whole. Everything gives evidence of a completely consecutive pictorial purpose. His paintings, if seemingly light and airy, will, on scrutiny, be seen to have been profoundly premeditated; the rhythms are all correctly studied, and the essential volumes in their proper places.

FRANK CROWNINSHIELD

DESIGNS FOR DRESSMAKING

Three new dresses for the spring—tucked, pleated, framed in lace. Other views on pages 82 and 83. Designed for sizes: 8308, in 14 to 20, 32 to 42; 8310 and S-4122, in 12 to 20, 30 to 38



A dash of white on black is the new formula for spring freshness (see pages 82 and 83). White in revers, white in your blouse or your sash, white in a bouquet. Designed for sizes: 8311 and 8309, in 12 to 20, 30 to 38; S-4125, in 12 to 20, 30 to 40

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WITH LOVE FROM SHOP-HOUND



YOU can see by our picture that we are intent upon bringing you Love, Love, Love, in this happy Saint Valentine season. Along with this nice gift, we bring suggestions for you to give other loved ones.

If you are thinking of a man—and why not?—drift into Countess Mara, Inc., the elegant new men's shop at 338 Park Avenue. Certainly every type of man could find something to please him there.

A luxury-lover will be glad about the pure silk tailored sleeping pyjamas in solid colours. They cost about \$20 or more. Ties range from very conservative stripes and plaids to the most esoteric designs, colours, and fabrics—some of them hand-painted. Tie prices begin at about \$5, and only six of a kind are ever sold in any one pattern. This appeals to the male ego.

We wish that when we were a child some one had given us the delightful library called the *New Junior Classics*. But then it had not been compiled, darn it. Now it has, in ten big volumes, full of wonderful things, from the earliest children's fables and fairy-tales, up to stories and biographical sketches for high-school students, and one volume of poetry. The illustrations are what won us—most of them by the original illustrators, and all reproduced in excellent colour. Joy of joys, none of the stories is cut, condensed, or loaded with sweetness and light. The paper is glare-proof, the type clear; about \$35 for the set at Brentano's.

Harris-Bornemisza, 58 East Fifty-Eighth Street, is a place to tell your Valentine about—or if you haven't a Valentine, keep to yourself as a happy haven. Here are beautiful hand-knit sweaters and sports jackets from Europe—priced from about \$12.50—and a wonderland of gifts (not to be confused with "gifties"). Everything in the shop—china, glass, linen, or furniture—has definite distinction. This lovely lack of mediocrity makes it a most refreshing place to visit. Nearly all of the things are old; therefore, one-of-a-kind. Prices are less than you fear. "I like to collect beautiful things," Mrs. Harris told us. But she needn't have. We knew that already.

Trade Winds is a lovely name for a shop, and it is the name of a shop where you will find lovely things to buy. The strongest points of the place seemed to us to be the little girls' dresses and knitted things, the breakfast linens, and the things to eat. There is a crumbly, long-shaped cheese bisquit that thrilled us—cheese-bisquit hound that we are. Dresses for tiny children cost about \$5 and up; more for larger sizes. We saw some very pretty scarfs here, too—especially one of white chiffon with bee-sized boats in red and blue painted on it in shiny lacquer-like paint. All these things are attractive enough to make you really want them, and you have the added pleasure of knowing that you're helping a good cause, for they're all made here by refugees from foreign lands. The address of this attractive place is: 26 East Fifty-Fifth Street.

We've never thought of Peck and Peck as being particularly sentimental till now. We've just seen their tender, little, heart-shaped baby calfskin compact, though (and now we know that they are just full of gentle emotion). The colour is a bonbon-red, and it's a pretty generous heart, with plenty of room for powder inside. It costs about \$3. In the same lush leather, we liked an envelope comb-case. This will cost you approximately \$1.50, including the comb.



Regina Rudolph agrees with us that spring isn't really spring till ladies step out with sailors. And this year you can choose from so many wonderful sailory shapes. This one has a rather high crown of straw, covered at the sides with plaid taffeta. The upper brim is of plaid; the lower one of straw. The whole thing winds up in a swaggering taffeta bow worn right above your nose. This is our pet version. But Regina Rudolph will make it for you in any materials that you like. You know right where you stand about prices here. All felts are about \$15, to order; fabrics sometimes cost just slightly more. At 16 East Fifty-Second Street.

Chez Madelaine welcomes spring with our dear friend, navy-blue—a sheer silk crêpe dress of it, splashed with red printed silk at the wide cuffs of the sleeves and the generous ruffle at the throat. A good way to introduce a little brightness and gaiety, if you're not ready to break out completely in print. The diagonal line of the neck is very flattering, and who isn't interested in flattery? One of the finer points about this dress is the agelessness of it. The price is about \$60. And 502 Park Avenue, in case you didn't know it, is home to Chez Madelaine.



Under some of these fine dresses that we keep telling you about, you might toy with the idea of a brilliant-coloured rustly slip. Best's has some pretty ones of rayon taffeta, with a wide pleated ruffle at the bottom. Choose from a large selection of couturier colours—Shocking, mustard, et cetera, for less than \$2.



Very Valentiny: this graceful gold-metal flower holder from Irene Hayes. It's for you to pin proudly to your lapel, and, when you do, your flowers will stay fresh for a long time, because they're sitting in water. Miss Hayes sells it filled with flowers of your choice (we always love her choice) for about \$3.50 or more. About \$2 for the holder only, at 273 Park Avenue.

Ribbony: In the Tailored Woman's popular little débutante bar, there's a hand-bag of ribbon belting in absolutely melting colours. It's shaped like a long envelope, stitched down the sides and flaring slightly at the bottom. Only about \$5. With it, you might wear a black belting Breton faced with coloured belting under the brim; around \$6.50. At 729 Fifth Avenue.

There may be plenty of good prints around in the shops, but the spots and stripes forever shall wave in the hearts of the youthful. This dress has got dots, which form themselves into stripes, just to be doubly popular. Chez Rosette, playing fairy godmother, sells it for about \$15. You can have it in white Duco dots on a black rayon ground, or blue dots on black, or with either pink or white dots on a navy-blue ground. That ought to take care of just about every one's choice. It takes care of your figure very well, too, with a long thin waist space, equipped with a wide leather belt. The skirt is nice and wide, too, though not exactly dirndlish. Chez Rosette does delightful things like this at 10 East Fifty-Sixth Street.



INSIDE STUFF

(Continued from page 59) There is a definite feeling towards the pink and white in make-up, which looks fresh and new in comparison with the vibrant colours this winter brought forth. You see some of these tender new cosmetic tones on the faces in the sketches in colour on page 58.

In London, Lady O'Neill, the Duchess of Westminster, and several other advocates of the pink-and-white school purposely place almost doll-like spots of pink rouge on their cheeks. The younger generation, however, will have little traffic with rouge, and most American beauties have been trained to apply rouge so that it looks like their own colour.

Mrs. T. Dennie Boardman likes a shiny finish for her lipstick, which she achieves by first applying vaseline, then lipstick, then vaseline again. A new glossy rouge that is applied with a brush is meeting with great success. And the exceedingly cold weather on the Continent inspired the use of cream rouge under lipstick as a preventive for dry and cracked lips. A brand-new adjunct to lipstick is an inspired new tooth-paste that harmlessly tints your gums a pleasant pink, so no line of demarcation appears when you smile.

The problem of nail-polish-and-lipstick harmony has become more acute this winter, when lipsticks have varied more than they ever have before

in colour. There seem to be two solutions. Women who want to keep their lipstick and varnish meticulously matched have learned to change their own polish between manicures. Others compromise on a light varnish that will complement any lipstick tone. The light varnishes, however, presume nails in excellent condition. Almost every woman has some pet stunt for strengthening her nails and making polish look better—nail growers; special bases under varnish and fixatives over it; finger-nail treatments; calcium. Whatever the reason, there are surely fewer wails about split and cracked nails than there were heretofore.

Many women have some special beauty rite that they follow the first thing in the morning. Mrs. Grover Loening rubs a complexion tonic over her face and neck to stimulate circulation and give a healthy colour. Mrs. William Hale Harkness uses an astringent, which she chills in the ice-box. Mrs. Orson Munn uses oatmeal soap and water.

In Paris, most of the beauties sleep very late. In fact, the single common denominator of French beauty seems to be sleep. Madame Edouard Bourdet, for example, insists on eight hours of uninterrupted sleep in a navy-blue bedroom that admits no light. Madame Antenor Patiño sleeps ten hours and will make no morning engagements.

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those perfectly heavenly shoes!*

The Nudie
Open at the back—open at the toe. But in between the smartest imaginable treatment of draped patent leather!

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Heel and toe are cut away—to leave a beautifully perforated sheath of leather that's so flattering to the foot!

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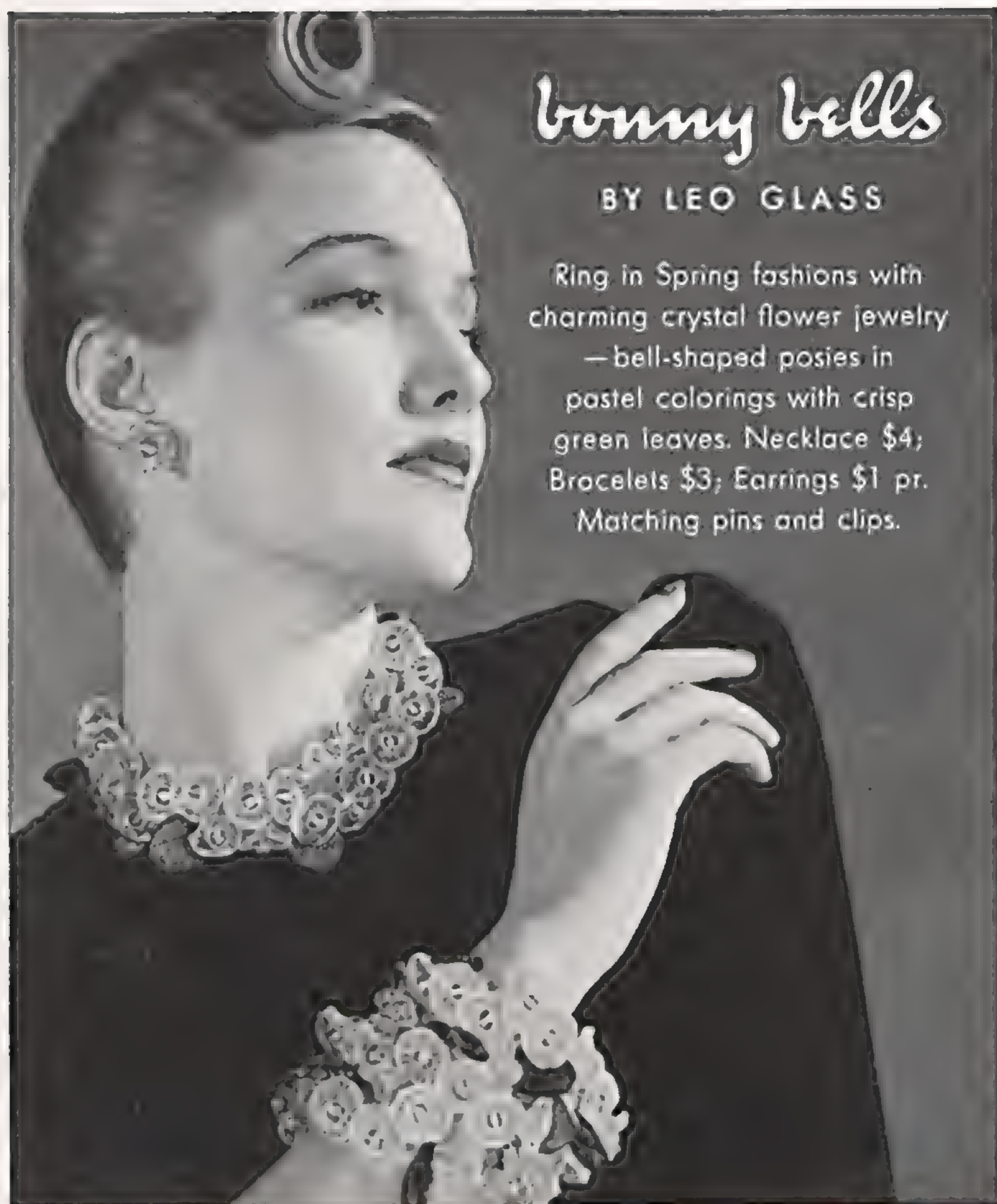
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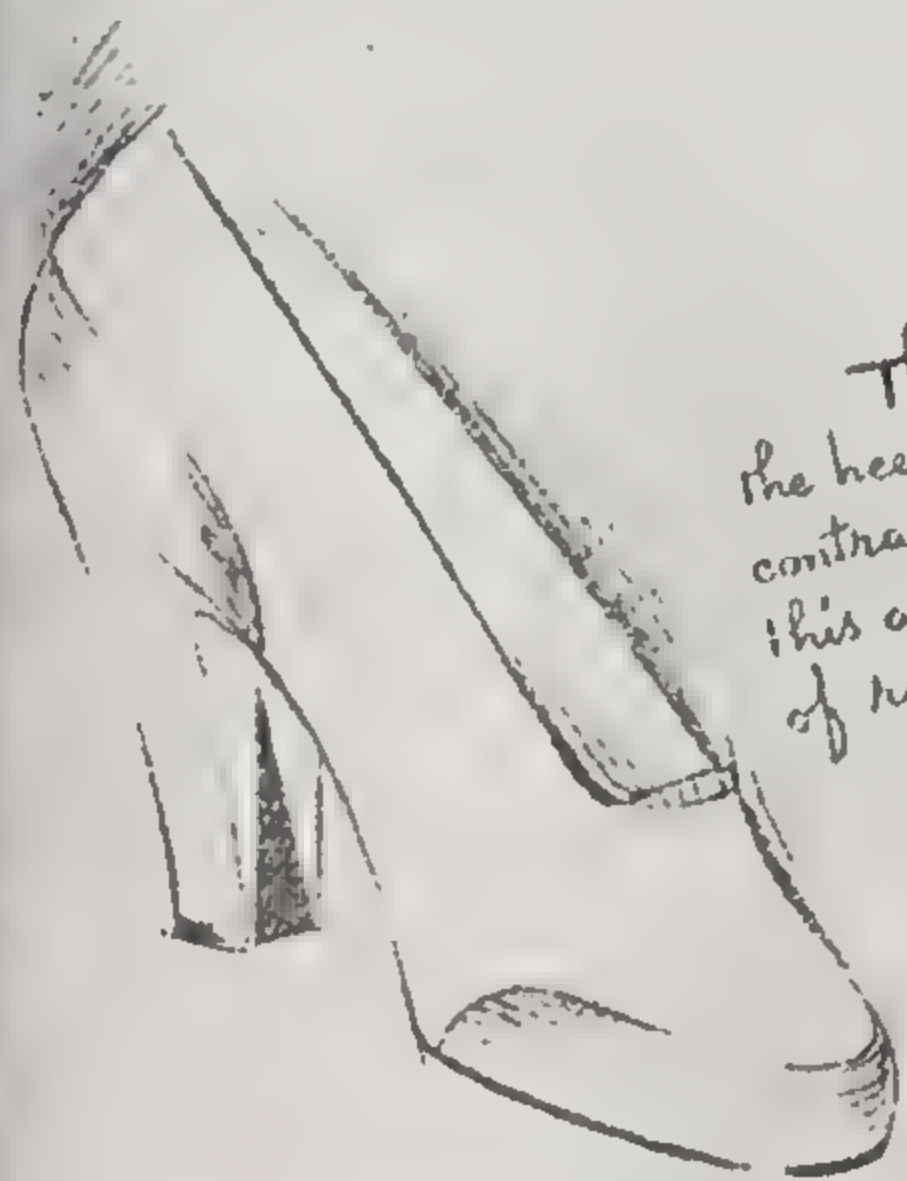
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CHART TO

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The heel and toe are treated in contrasting materials to make this a spectator sports pump of rare distinction.

The Toby
Tiny perforations cover this lovely pump from heel to open toe.



Brauer Bros. Shoe Co. St. Louis
Makers of Paradise Shoes and Tango Pumps

TWO hundred thousand Americans are going to the West Indies this year, and most of them for the first time. They don't know *jipi-japa* from *khus-khus*, nor a *bombosh* from a *machete*—and, therefore, will need a primer.

Here, then, is a bird's-eye view of fourteen "Ports of the Sun," every one beautiful, though no two alike; some smart, some shabby; some with the inevitable Grand Hotel, some without; but all of them, whether gay or dull, worth visiting.

There are no cruise ships that go to each of the fourteen, but every ship to the Indies touches at several of them. Or you can fly on gigantic air-liners to most of them, if you like, over azure seas and coral reefs.



THE VIRGIN ISLANDS, first port of call for many ships, were lovely and lazy when they belonged to Denmark, and as peaceful as a tropical dream. Then Uncle Sam bought them and put the natives to work. Now they hustle and bustle with W.P.A. projects, politics, and strikes. The Marines went down, and prices went up. And some people think it was nicer in the old days.

Uncle Sam calls the Islands the American Riviera, and the Department of the Interior wants to make a resort out of Saint Thomas. "Bluebeard's Castle" is the name of the Government hotel, which is small and rather beautiful, and cost \$100,000. It is operated

at a tremendous loss, but every room has a veranda and a bath, and an elegant inner-spring mattress.

In front of the hotel, overlooking the red-roofed town and the turquoise harbour, is a terrace that used to be a graveyard. The graves are shaded by mahogany trees, and there are tables and chairs and gay umbrellas. Before dinner, when the sun sinks in a sky of fuchsia and flame, this is where the guests drink rum swizzles—and it is probably the most beautiful place to drink in the whole Caribbean.

At Maison Danoise, there are bargains in Georg Jensen silver and Royal Copenhagen pottery, and the Co-operative in Charlotte Amalie (port of call for Saint Thomas) is the best store of its kind in the islands. (Co-operatives—sometimes called *Self Helps*—are stores where native goods are sold.) Liquors are cheap, and there is a shop on Frenchman's Hill filled with pretty importations and perfumes.

Saint Croix, another Virgin, is less hilly and probably not so beautiful as Saint Thomas. But there are old estates with ruins that are soft and blurred, and little slave houses that were painted lemon and strawberry, but are now faded to soft yellows and golden rose. If you get there before the W.P.A. tears them down, and gets up the last cement bungalow, you probably will think the island charming.

In Fredrikstadt, you should see Nicholas Cruger's old store, where Alexander Hamilton clerked when he was twelve. When he was fourteen, Alexander managed the store, and



THE CARIBBEES

spent his employer's money so wisely that Cruger said he was the smartest man on the island.

Next to the Virgin Islands comes MONTSERRAT, where limes grow as big as oranges. There is a legend that the black natives of Montserrat speak with an Irish brogue, but there is nothing to it. There are two tiny clubs in town, and a hotel called Coconut Hill House. And you will eat and drink little but limes. There is a smouldering volcano to visit, too.



The French Islands GUADELOUPE and MARTINIQUE—are dirty, but colourful. The women wear native costumes and beautiful turbans that are made of madras, which is sold by the yard. The material is gay and washable—good for breakfast sets, slip-covers, and what-not. The markets are interesting. And drinking is fun.

In Martinique, go to any of the little hotels facing the Savane, and ask for rum. The waitress will give you a glass of ice, a pitcher of cane-syrup, a piece of lime, and a bottle of native rum. Put a teaspoonful of syrup in the glass, a twist of lime, and fill the glass with rum. Order bouillabaisse and langoustes, and keep on filling your glass. Then if you do not get to the Volcanological Museum, you won't care.

Serious sightseers pile into cars at Fort de France, and drive to Saint-Pierre to see the ruins of the terrible eruption that demolished the city thirty-

six years ago. Most people had rather see Mont Pelée than anything else, and there is a new motor road to make the trip pleasant.

Guadeloupe has a museum of Carib things, but tourists do not usually care about stone hatchets and arrow-heads. The seventy-five-mile drive from Pointe-à-Pitre, where the ships dock, to Basse Terre, the capital, is very lovely. But there are shorter drives that are lovely, too. The best place to eat is at the Hotel des Antilles. And the most interesting place is the marketplace, where the best buys are perfumes, champagne, and madras.



BARBADOS is more English than the French Islands are French, and not so exotic. It is clean and enterprising, and its specialty is flying-fish to eat, and a native stew called Pepper Pot.

For marvellous surf-bathing, drive to the Crane—and telephone first to arrange for luncheon. A good place to eat in Bridgetown (where the ship docks) is the Aquatic Club, where the sea is like a mill-pond. The reason there is surf at the Crane, and a quiet sea at the Aquatic, is that the Atlantic Ocean is on the Crane side, and the Caribbean Sea is on the Aquatic side.

The best drink in Barbados is a green swizzle, which is a rum cocktail in the usual manner—one of sour, two of sweet, three of strong, and four of weak—plus a dash of green bitters. (Continued on page 106)

AFTER DINNER

serve

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CHART TO THE CARIBBEES

(Continued from page 105) Green biters are made from wormwood, and you can buy a bottle in any liquor store, to make your rum drinks famous.

Barbados has a Tourist Board with an office on the water-front, where you can rent a car, a house, or a cook. A great many Canadians and some Americans swear by Barbados. They say that it is the healthiest place in the Indies—that malaria is unknown, the drinking water excellent, the bathing wonderful. Life is pleasant socially, and not too expensive: there are moderate-priced hotels, beach cottages for rent—in fact, there is a whole winter transient colony at Barbados that have found the life gay.



Another popular English island is TRINIDAD. Trinidad is developing its beaches, and its recreational interests are many and varied. But it has not attracted visitors as Barbados has, for its attractions are per diem rather than per season.

Port-of-Spain, where the ships dock, is noisy and cosmopolitan, with big stores, moving-picture theatres, and Bombay shops. Tourists flock to the Queen's Park Hotel, and everybody buys silver bracelets. For doeskins and tweeds, they go to Stephen's or to Salvatore's; and, for Oriental things, to the Bombay shops. For good French food, everybody goes to Sands.

Overnight from Trinidad lies the little island of TOBAGO. Nobody thought much about Tobago until a moving-picture company arrived to film "Robinson Crusoe." Then people began calling it Robinson Crusoe's island. And a cocoa planter built a hotel, and called it Robinson Crusoe. Now there are three small hotels on the island, filled to overflowing all winter. Rates are about \$2.50 and \$3 a day—and the food is good, and the drinks are better.

There is a six-hole golf course, and there are very good tennis-courts. The beaches are small, and beautiful beyond compare. Palm-trees grow out of the sand, and the sand is as white as snow. The sea is so clear that people read newspapers under the water, just to prove they can. Fishing is good, and bathing excellent.

Three times a week, a ship leaves Port-of-Spain, and reaches Scarborough in time for breakfast at the Robinson Crusoe, or the Bacolet. Bacolet is run by a New York girl who married a planter from Trinidad. At the further end of the island, there is a hotel called Speyside, which is quiet and pleasant. But all of the social life of Tobago is in Scarborough. There are about a hundred white and light-coloured people on the island, and they are all light-hearted.



JAMAICA is an English island of a very different sort—more expensive and ever so much smarter than Barbados or Trinidad, or little Tobago—and considerably nearer New York. Visitors fly from Miami, or sail directly from New York, and many Americans are annual visitors.

Kingston is one of the most popular tourist cities in the Caribbean.

But all the beauty of Jamaica is out of town—in the hills, and the quiet country parishes.

The Myrtle Bank Hotel is the Mecca of Kingston. The Constant Springs, a little way from town, has the best golf course in the West Indies. And next to the Constant Springs is the Manor House Hotel, unpretentious, and nearly perfect in a nice, provincial way. Meals are extraordinarily good, and Captain Rutty's rum cocktail is famous. Another good place to eat is Peggy Brown's, a sort of local Schrafft's.

Everybody goes to Charley's and Kelley's for drinks, and to the Glass Bucket at night. There are *jipi-japa* hats in the market, and souvenir shops everywhere. In the morning, men can call at Nathan's to be measured for whites. At noon, they get fitted. And the suits are delivered before the ship sails. Girls go for Liberty scarfs, and a local perfume called *khus-khus* that is sold at Saks-Fifth Avenue, and counted pretty choice. *Khus-khus* is made from grass, but don't let that prejudice you.

Montego Bay is the fashionable resort of Jamaica, and it is across the island from Kingston, where the ships put in. Movie stars travel from Hollywood to stay at Montego Bay. Prices are higher than in Kingston, but worth it. And there is sea-bathing, which there is not in Kingston.



Many ships that go to Jamaica go also to HAITI; sometimes to Port au Prince, and sometimes to Cap Haïtien. In the Tourist Bar in Port au Prince, you can have an "Eleanor Early" and see the Citadel, besides. This cocktail was invented and named for your correspondent by Sylvio Cator, Haitian Olympic champion, and is made of Haitian rum, passion-fruit, lime, and wild bees' honey.

If you've always thought of Haiti and voodoo, order a *bombosh* from the Tourist Bureau. *Bombosh* is the word for party in Haiti, and, though it will not be a *real* voodoo dance—because the Government frowns on orgies—it will give you something to write home about.

There are excellent hotels in Port au Prince and all inexpensive, but the most famous is the Splendid. The best food in town is at the Berliner Hof, where you can get good Haitian beefsteak and elegant German beer. Oloffson's Grand is another good place to eat.

The markets are interesting and very smelly. And the shops on the rue du Quai have mahogany tables, Haitian furniture, and handsome sisal bags.

A pleasant motor trip is from Port au Prince through Pétienville to Kenscoff, to see the beautiful views, and lunch at de Reix, Cator's, or Kahl's.

Cruises that go to Cap Haïtien make a specialty of the Citadel. Henri Christophe, a common slave, defeated Napoleon's army and made himself Emperor of Haiti (the Federal Theatre Project had a play about him). Christophe built his fabulous Citadel on top of the highest mountain, and tourists go to see the ruins, preceded by ship's stewards with rum cocktails and a picnic lunch.



Haiti shares the island with the REPUBLIC OF SANTO DOMINGO, which is twice as big as Haiti, ten times as enterprising, and a whole lot cleaner. Columbus founded the capital, and named it Santo Domingo. Until 1930, it was a crumbling old ruin of a sixteenth-century Spanish colonial town. Then Dictator Trujillo was inaugurated, and along came a hurricane. The hurricane razed the city, and Trujillo rebuilt it. After which, he rechristened it Ciudad Trujillo.

The wreck of an ancient civilization still stands on the water-front—the first settlement of white men in a new world. There is the cell in which Columbus and his brother were imprisoned, and the Cathedral where Columbus is buried. And there is the palace in which his son, Diego, lived. Diego married a niece of Ferdinand and Isabella, and did very well for himself. But everything is crumbling now—and Ciudad Trujillo crows above the ruins.

Ciudad Trujillo is an up-to-date city now, filled with the works and pomps of Papa Trujillo. There are shops, *pensions* and gardens, and a Malecón Drive to rival Havana's. And in the Cathedral are some of the jewels Queen Isabella gave to Columbus. The city is spic and span, and not so foreign as you would suppose.



In HAVANA, haven of visitors, thousands never get any further than Sloppy Joe's, which is funny, because we have lots of bars at home. The national drink is a concoction called "Cuba Libre," made of Bacardi and Coca-Cola, which is silly if you happen to like Bacardi, because the Coca-Cola nearly kills it.

Cuba's most elegant hotel is the National, rising big and beautiful over Malecón Drive and the sea. It is just beyond the city, and quiet as a pastoral dream. Around the Plaza and the down-town hotels, everything is noisy and gay, and people hardly ever go to bed. Tourists usually visit the new Capitol, the old Cathedral (the guides say that Columbus was buried there, but it is pretty doubtful), Morro Castle, and La Cabaña Fortress. If the nuns will let you in, visit the Orphanage (Beneficiencia Convent). The cigar factories are rather interesting, and some people like the sugar and rum factories. Or drive out to the beaches, which are fun in a Jones-Beach sort of way. Spend an evening in the night-clubs, and then visit a native dance-hall. *Las Fritas* (which means The Frieds in Spanish—like calling a Bowery joint The Hot Dog) is the best of the native hot spots. The Bacardi Bar is one of the smartest and most beautiful.

The really best way to see Havana is to hire a car and a guide who can speak good English (most of them can't). The alternative is three separate tours in a bus; \$8 in all. If you are an inveterate shopper, El Encanto, Havana's wonder department store, has perfumes, and embroidered shawls, and mantillas, which are called "Spanish" and are beautiful wherever they come from.



Most West Indian ports are great stamping-grounds for shoppers. And the Dutch island of CURAÇAO heads the list. Curaçao is first port of call for many cruises that go to Venezuela, and stop, north-bound, at Jamaica and Haiti.

Liquors (all but rums) are cheaper in Curaçao than at any other port, and the perfumes are a very good buy also. Curaçao, a liqueur distilled in Holland from sour oranges grown on the island, is the only native product. Panama hats (made in Ecuador) are as cheap as they are in Panama—and no wonder. And Delftware does not cost much more than it does in Holland.

The houses in Curaçao are painted—by law—in soft colours, apricot and peach, and cerulean-blue, and lilac, because the burgomasters do not want to wear glasses, and the tropical sun on white houses is hard on the eyes. The effect is very romantic, and the city is clean as a whistle.

Many ships anchor in Caracas Bay, but, for some, the pontoon bridge swings wide, and they sail down Main Street through the heart of town, and dock at Willemstad. After this musical-comedy beginning, passengers figure anything could happen, and most of them go to the Americano for a drink. The Americano is the Grand Hotel, but there is a little modest one called Juliana, for Holland's Princess, where flowers grow down to the sea.

La Guaira, port of call for CARACAS, Venezuela, is where the motor trip over the Andes begins—and the motor trip is one of the high spots of the cruise. There is little to buy, which is just as well, because prices are high, but the scenery is gorgeous.



The flower-market in Caracas is filled with orchids, and roses, and the prettiest birds in the world. You should see the house where Bolivar was born, and the Pantheon where he is buried. And if you do not go until spring-time, you can visit the first National Fair. The Fair will open on April nineteenth and last for three months. Native arts, from each of the twenty Venezuelan states, will be on display—and some of the most magnificent emeralds in the world. There will be a bull-fight every week, and a professional baseball game, for America's favourite sport has become very popular in South America.

In Maracay—on the Andes drive from La Guaira to Porto Cabello—tourists spend the night at Hotel Jardin. In the moonlight, Hotel Jardin is like something in a dream. It has balconies and a patio, and an illuminated fountain as lovely as a dancing rainbow. In the daytime, the hotel is pretty, but not so *very* pretty; sunshine dispels its dream-like quality. Gomez, dictator of Venezuela, built the Jardin for himself and his lady friends, but Gomez has been dead for three years.

There they lie, these ports of the sun, smouldering in the heart of the Caribbees, and if no ship should call at their shores again, they would dream on just the same.

ELEANOR EARLY

THERE'S NO PLEASING THEM (MEN)

(Continued from page 43) They are born inconsistent—men. Like those maddeningly closed minds that utter firmly, "I may not know much about Art, but I know what I like." Yes, they know what they like, until you get it on. At eighteen, when I was a pink-and-white type with fluffy hair and a great admiration for Mae Murray, I somehow acquired an Italian beau who was the complete sophisticate, the kind that makes you wonder if the seams in your stockings are straight. To my joy, he talked about me—except occasionally, when he got to boasting of his mistresses (women he had loved), evidently dozens, who all lived in Paris. He described their clothes—invariably black from Molyneux, and their looks—always dark, gaunt, and *soignée*. I plastered down my fluff, bought a sixty-nine-fifty black satin with eye shadow to match, and out we went. The next time I saw him after that, he was with a fluffy, pastel blonde....

THE MASCULINE MIND

At times, I've tried to pin men down on the subject. "I can't stand women who don't wear appropriate clothes," one of them enlightened me, "the proper clothes for shooting, hunting, or any other time." I guess a lot of them are sticklers for correctness, considering how they worry about whether to wear black or white tie. And yet I have seen many a doll at a football game (me sullen in my tweeds) gay in floating veils and orchids, mowing the men down by platoons.

"Shoes tell everything," pronounced another. "I always notice women's clothes, and I am a very fussy man. Most women wear shabby, unshined shoes. They show their laziness in wearing shoes that need polishing or are too old, while they have twenty-five-dollar jobs done on their faces and hair." I yessed admiringly. "How true, how true," I murmured. He is at present trying frantically to marry a lady who is famous for her unpressed dresses—and who never had a shine in her life.

And once I asked a dull-at-dinner, bright-in-the-office sort of man. He fluttered at the question. (I guess no woman had bothered to ask him before.) "Well," he ventured, "I don't like Mary in fancy clothes." As you have guessed, Mary is his wife. "And why not?" I led. "Well, fussy things, you know I like good materials and plain colours." Mary was earnestly discussing something across the table, in a light print and gaudy jacket. I could see John's point. "Conservative, yet smart," I put it. "Yes, that's it," he said. And then, confidentially, "You know, women don't have to set a flag flying. We men catch onto subtle things. That's what we like, but American girls are pretty aggressive, I think. Men want to do the chasing. They don't like look-at-me dresses. Why, we like to ferret out our own women." I was quite pleased, because I happened to have on a discreet and expensive dress. As there was dancing later, I expected a little whirl from John. John spent the evening staring at the exposed stomach of a paillette-sheathed glamour girl.

More honest, probably, was the answer I got from a very jovial man who is bound to be Senator next election. He roared with false heartiness and said, "How do I like 'em dressed? I don't!" Smiling wanly at his deviltry, I decided he had probably given the real answer.

I cross-questioned a "man's woman." In a quiet way, she is madly loved by dozens of men—fathers of six, idealistic young men, oil tycoons, cynical glamour boys.

"I am sure a more romantic era is returning," she explained. "Men have always secretly loathed emancipated women, and I believe that what we wear shows what we are like." As she has acted romantic and unemancipated for years, with a success almost embarrassing to the rest of us modern girls, she may be right.

"Naturally," she continued, "men vary in their tastes, but, roughly, Europeans appreciate the chic of a foolish new fashion, while Americans protest that women must be pretty first and smart after. You can really classify men into two types, and you ought to dress accordingly. You can dare anything with the man who loves all heads to be turned. But don't torture the mousy, hide-away little man who is used to corner tables, by wearing a purple wimple and thus forcing him to play 'I-don't-know-this-woman' all the way to a seat."

THE BUSINESS END

Next, I questioned the head of a famous women's shop, where the cheapest little dress sells for one hundred and seventy-five dollars. The owner, a haggard, chic little woman, stared at me. "I know men hate fluff," she snapped. "They come in at Christmas, and we sell them a beautifully simple *négligé*, and the wives come back and exchange it for marabou."

"I've heard so much about what they *don't* like us to wear," I sighed. "I thought you'd know what they *do* like." She softened and said in her best selling voice, "I find that they like just what you want to make them like. Wouldn't you like to see some of our models?" All beautiful, all designed by women, sold by women, bought by women, complete examples of women's taste.

A psychologist whom I cornered at a dinner-party claimed the whole subject was based on sex. "Yes, sex. And to-day you ladies are unfortunately dressing for one another. Men do not satisfy women's craving for admiration. Men's taste in women is strongly influenced by memories of their mothers...." The woman on his left got his ear, so our conversation ceased. Maybe it is true that men fall for the mother image, but they must have seen Mummy in many moods.

All in all, it would seem that men don't know what they like on women, and they like whatever is worn by the woman they love. So we might as well go on as usual, having fun with our clothes. (As we always have.) But if you want to know what sort of women men love, that's another thing entirely. Maybe I had better take *that* up.

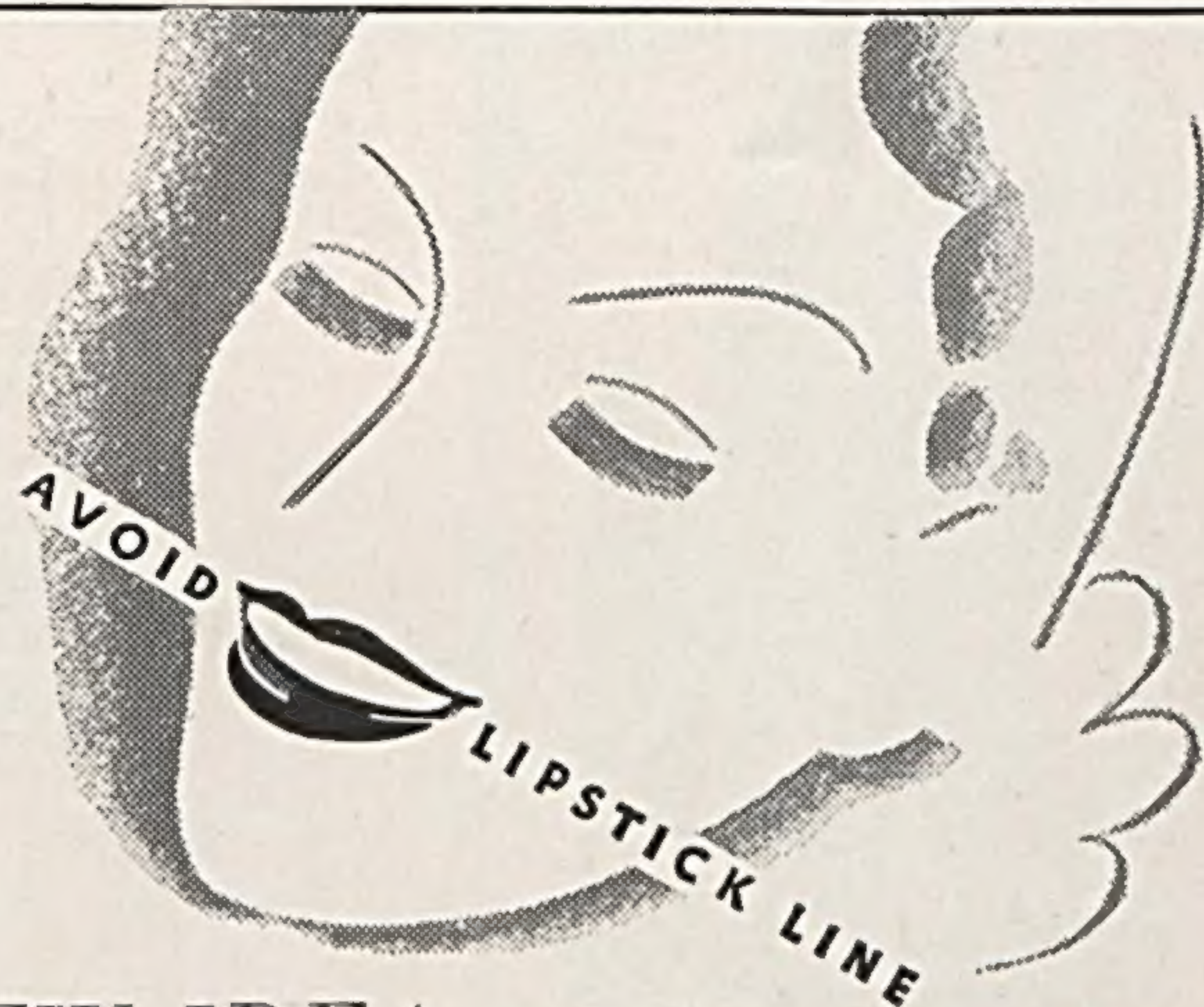
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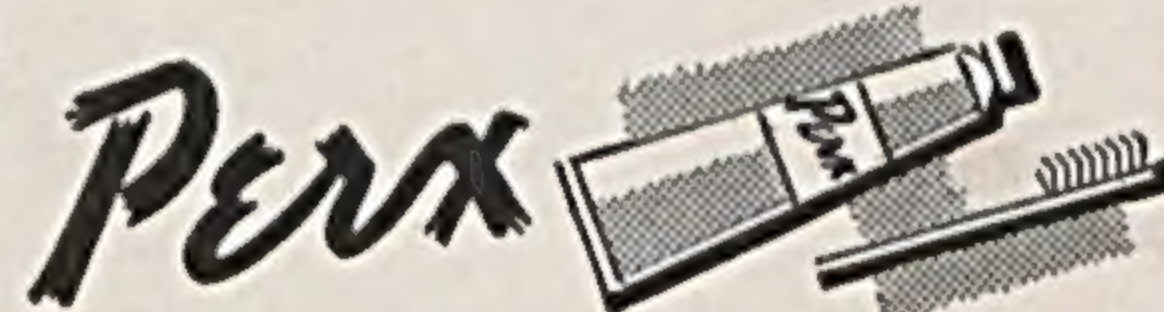


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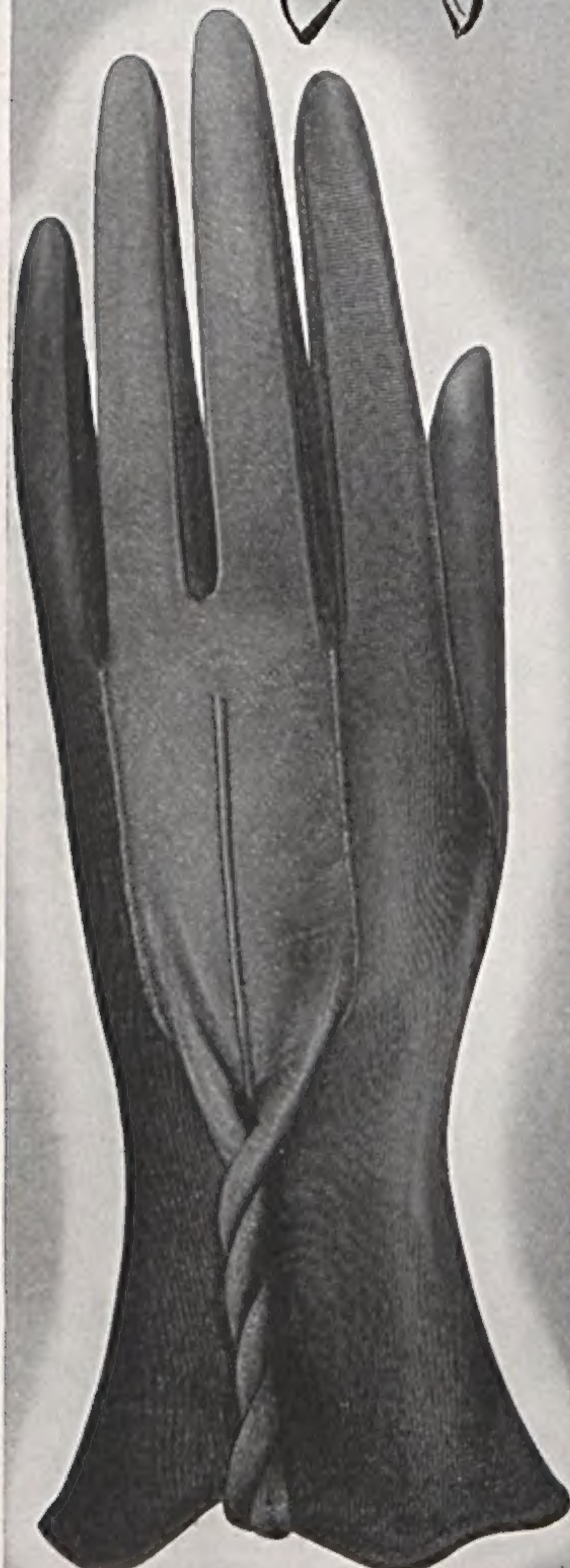
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GUAYMAS ON THE GULF

(Continued from page 73) ermen come from all over the United States to wrestle with gigantic sailfish, swordfish, striped marlin, in the raw, toothy shadow of San Pedro Island. Experts like S. Kip Farrington believe it will become one of the most famous islands in the world of sport. Mr. J. M. Lykes caught the largest marlin: weight, five hundred twenty-eight pounds; and a total of three hundred and eighteen swordfish have been caught by guests.

And this Gulf of Mexico teems with smaller fish: malignant devil-fish, grinning porpoise, fin-back whales; seabass of Brobdingnagian size, and flurries of sardines—a fisherman's paradise!

And, in the jigsaw mountains behind the hotel, one may stalk sleeker, four-footed game—jaguar, deer, panther. One wisely enlists the aid of the Lee Brothers, famous guides to the west coast of Mexico. They will guarantee a kill, if permitted to select the hunting-ground and manage the trip. Jaguar, of course, is favourite prey; but one may also hunt deer, wild boar, mountain-lion, ocelot, lynx, chachalaca, in the States of Sonora and Sinaloa; and, in Chihuahua, grizzly bear. Near the hotel itself, you may find jaguar, wild boar and quail; and, less than a hundred miles away, the finest duck-hunting in the world is found on the Yaqui River.

By far the easiest way to get to Guaymas is by railroad. While good

driving roads will take you to Nogales, Arizona, the roads from there on are definitely poor, and, in certain seasons of the year, impassable. The Southern Pacific, which pioneered in that direction, provides service to Tucson, where you can now change to their wonderful, air-conditioned, through-train to Guaymas. It leaves Tucson three times a week, arriving in Guaymas in the wee sma' hours, but is mercifully parked so you may sleep until eight. Then you are met and motored to the Hotel Playa de Cortés, which stands on the shore of Bocochoibampo Bay, about three miles from the city of Guaymas. (Incidentally, it is closed during August and September.)

In this cool, flowering oasis in the desert, one soon relaxes into the *dolce far niente* Mexican existence. Time doesn't matter—one siestas at high noon, lulled by winds laden with jasmine and bougainvillea, then lazily proceeds to a swim, a tennis match, or a cockfight. One dines, Mexican fashion, around nine o'clock; and afterwards, under high-voltage, tropical stars, listens to the soft voices of native serenaders, the *plung* of their guitars.

To sum up Guaymas would be like dissecting a Gauguin canvas; it too is thrown together with a high palette and a puzzling mysticism: the sea, the mountains, and the desert, all heaped together here at Guaymas, Mexico—certainly for man's pleasure, and perhaps for his confusion.

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